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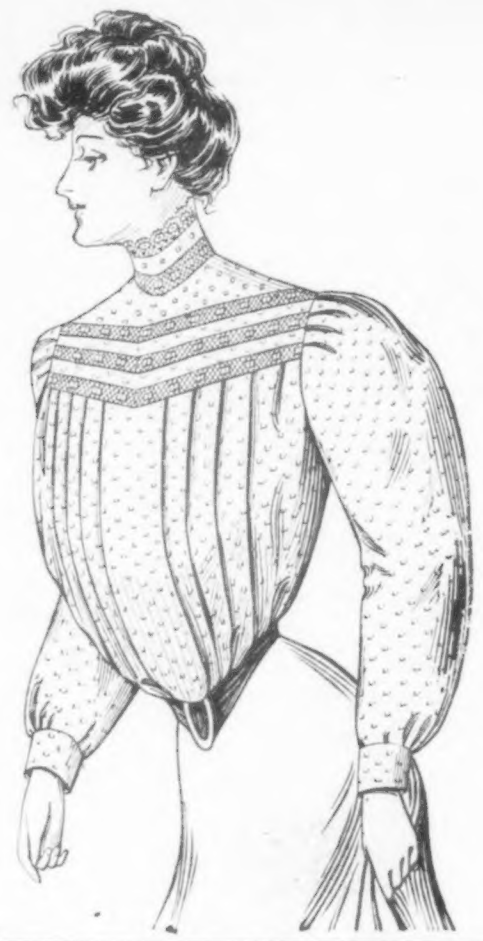
No. 2506—The square yoke of tucking and lace and embroidered insertion gives a dressy air to this blouse of fine white lawn, which has a stock collar to correspond. The waist buttons in the back, and the sleeve shows the newest wrinkle—vertical tucks instead of gathers to adjust the cuff fulness. The waist is made in sizes 32, 34, 36, 38, 40 and 42 inches bust measure.

No. 2525—The vogue of surplice effects is increasing, and this shirt-waist of white lawn exemplifies the mode. The V front is of tucked lawn with an embroidery motif inset at the centre, and the surplice is outlined with embroidered banding edged with lace beading. This waist can beobtained in sizes 32, 34, 36, 38 and 40 inches bust measure.



No. 2398—The exquisite daintiness of this blouse of white dotted Swiss will appeal to every woman. It closes in the back, and has a pointed yoke in front, inserted with fine Valenciennes lace banding, below which plaits are arranged. The transparent stock is of dotted Swiss and lace insertion, finished with a narrow frill of Valenciennes lace. Cut in sizes 32, 34, 36, 38 and 40 in. bust measure.

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No. 2094—White Persian lawn was used for this shirtwaist, which has a pointed yoke in front that is tucked, and trimmed with bands of popular open-work embroidery. A band of embroidery finishes the yoke. The waist is made in sizes 32, 34, 36, 38, 40, 42 and 44 inches bust measure.

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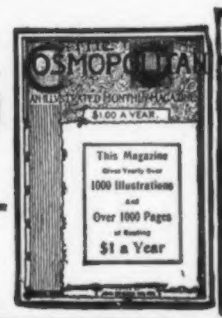

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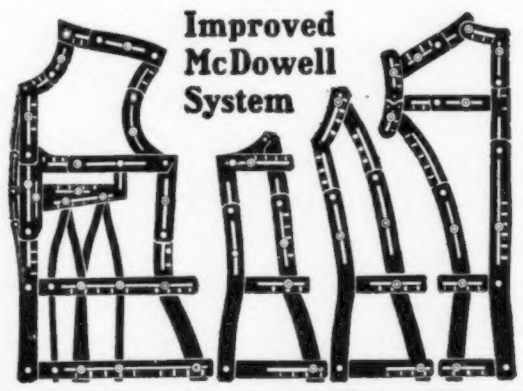

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The Qualities that Women Admire in Men

By Morton K. Dill

THE higher education of women has been blamed for many things that go wrong in this world, as, for instance, the incompatibility of temper in certain marriages and the present general attitude of American women toward American men. It is claimed that the development of intelligence in American girls has wrought a sort of disillusionment that induces a comparative indifference toward the other sex. Men, in their opinion, are dull and uninteresting, or they are coarse and manifestly unable to understand the finer qualities of a woman's nature. Love and marriage for their own sake are eliminated from their needs, and romance is a dead letter. Therefore they are unfavorably contrasted with the German fraüleins who fancy that the man they marry will make them supremely happy, while the American girls espouse only the man without whom they would be unhappy.

Selfishness has something to do with it, but age is also a factor in the equation. The very young girl will always remain unchanged. In her very imperfect development, glowing with enthusiasm she moves through the roseate scenes of her youth unthoughtful of men as individuals until finally one day she meets *Him*—that one who is to claim her heart and all of its beautiful trust and allegiance and love. She is apt to fancy that every man whom she knows is that potential Man who is coming to unlock all of the happiness of her future and she dreams and dreams. She suffers exquisite disquietude over the approach of masculine companions, is hopelessly self-conscious and vague.

But after all, the very young girl is an emotional quantity which need not be considered. The real American woman is she whose intelligence has been developed by contact with the world of experience and observation and whose mind has been trained by reading and study and a knowledge of men—the men of affairs. She does not love or marry without due caution and as a companion she is incomparable. The man who can win her must make her believe that without him life would be "a desert drear."

Formerly the notion obtained that any woman who was unmarried—"an old maid," as she was called—was in that state only because no man would have her, and there was a certain disgrace about being left thus unclaimed. But nowadays *nous avons changé tout cela.* She waits—because the woman of delicate intuitions must always wait—and if he never comes, she lives her life unwedded, but not necessarily unhappy on that account.

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The woman's nature remains unchanged, however, with changing time. She feels the need of love as much as ever did her predecessors, but she has more to give than formerly. To the man who can successfully appeal to her she is, as she has ever been, a creature of exquisite tenderness, submission and unselfishness, born of fire and air and kindled with the power to charm. To question what qualities a man must possess to supplement her and to win the heart of such a woman—not the adolescent creature, but the mature woman of thirty-five, who has lived and suffered and grown sympathetic and who understands men—might require a volume, but it is possible to scan so large a field and descry the attributes which most appeal to them as a class.

In the first place, externals are not paramount with the generality of women. They like to see a good-looking man because he fulfills their ideas of fitness and propriety just as they prefer one who is neat and cleanly in his dress. A merely handsome man does not touch a woman's heart, although fine eyes and classic features may arrest her attention. What she does especially admire is an air of distinction, the absence of commonplaceness, the look of generations of gentle breeding, that quality of assurance in mental and physical powers which is not conceit but supremacy.

Moreover, they like him to be fa-

(*Continued on page 7.*)

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No. 1467. June is preëminently the month of brides and roses, and our illustration shows an exquisite gown in the modish princesse style, which is charming enough for the most fastidious of brides. The foundation consists of a close-fitting princesse robe of white taffetas, veiled in chiffon. Over this is draped a Lierre lace robe, the pattern of which is outlined with seed pearls. It is high-necked, but the lining may be cut away in front to give the effect of a shallow, transparent yoke. From bows of white messaline ribbon on the shoulders, broad bands extend that cross at the bust, and are fastened at the waist with a bunch of white flowers, orange blossoms, rosebuds or lilies-of-the-valley. The sleeves are in elbow length, and are finished with a frill of rose point lace. The crossed ribbon trimming is repeated on the skirt, the upper ends being finished with a bunch of flowers, while the lower ones end in a smart bow. Tulle, lace or point d'esprit may be used for the veil, which is draped effectively on the head. The pattern of the gown is cut in sizes 32, 34, 36 and 38 inches, bust measure. Size 36 requires 9¼ yards of 36-inch material for foundation, and 18 yards of allover lace for dress. Price, 15 cents.

No. 1459. This dainty little maiden wears a frock of delicate pink chiffon cloth over taffetas the same shade. It is made with a low round neck, edged with tiny pink roses. The deep bertha is trimmed with Valenciennes lace insertion and edging, and is caught up on each shoulder with a knot of satin ribbon. The long French waist is bloused into the belt, and the short skirt is trimmed with lace insertion. The elbow sleeves are tucked, and are finished with ribbon and a lace frill, and a broad sash of pink messaline ribbon is worn around the waist, tying at the back in loops and ends. The pattern is cut in sizes 4, 6, 8 and 10 years. Size 6 years requires 3½ yards of 40-inch material for the dress, and 5 yards of 18-inch silk for the lining. Price, 15 cents.

(*Continued from page 5.*)

miliar with the usages of good society, to know how to do things intuitively without *gaucherie* or halting. Women despise men who are deficient in *savoir faire* and who expect them to tell or show them the proper thing. To be at ease anywhere, to be able to rise to an emergency and carry it off with dignity and calmness; to be *au fait* in the minor courtesies toward old people, children, and servants; to know how to order a dinner properly and play the host exceptionally; to have a keen insight into the woman's tastes or wishes; to know how to foresee and anticipate her lightest desires and to avoid *contretemps;* is to create an overpowering impression upon a woman's susceptibilities, and when she finds herself able to trust and accept his acts in small matters, assured that his instincts would keep him from blundering, she is ready to believe in him to any extent.

It is wonderfully precious to a woman to feel herself understood, to know that in the nearness of a perfect friendship—for indeed that between a man and a woman may be the most perfect of all friendships—her most trivial utterances are of value, and the man who has this gift of intimacy, who understands the woman nature sufficiently to have won her sympathy is in a fair way to be adored. It is a miracle, blended from alert intelligence and exquisite tact, and when such a man meets a woman of temperament and fine fibre, she knows his nature by her active intuition and is drawn to him at once. Almost immediately she will begin to confide in him her personal hopes and fears as she has never done to another. His intelligence illuminates her hidden thoughts and emotions, and she plunges on in her display of confidence. What matter if she violate the conventions—for after he has gone she will reproach herself for this unwomanly and sudden feeling of intimacy—she has met the man who understands her, the man whom women always remember.

Women like strength—not merely physical strength, but mental. It gratifies her vanity that a man should have achieved a name in the world by his brains and ability. If he be a successful builder of bridges or dams is quite as important as that he should have electrified the reading world with the brilliancy of his sonnets. They are such partisans, too, those charming companions of his leisure hours who cheer and inspire his work—for if she feel that from her he draw courage, strength, fortitude and the ability to command, the flattery is so exquisite that she is ready to expire with the bliss of it—to die fighting his battles, defending his good name, overcoming and placating his enemies. If ill or depressed or disheartened and he turn to her, her whole nature responds to that appeal in a passion of maternal tenderness, feeling that by her sympathy and devotion she has renewed his strength and purpose in facing the ills and bitterness of life and contact with a cruel censorious world.

Men dislike no quality in woman so much as the tendency to "nag" and the nagging woman being of a small and petty nature can never hold a man's affection to the end. By the same token women especially admire men of large and liberal ideas who have a contempt for the petty. A man who is finicky and fussy can not attract so well as one who is occasionally irresponsible in the minor canons of politeness. They like their "lords of creation" to retain the masterful qualities, and in their hearts they exult in a triumphant lawlessness although in speech they may deplore it. Ostentation in dress or manner does

THE ROSES OF JUNE.

not win her, and parsimony disgusts her. The gentleness of strength pleases her fancy, and she will even accept the idea of harshness, for in her very dependency upon him she likes to believe that upon occasion, if she goad him too far by her whims and caprices, he might be very terrible in his wrath, as the true man and master was designed to be.

The feeling that she can never be wholly sure of him is quite as potent with a woman as with a man, and this mystery goes far to keeping them faithful to each other. Such a man as has been analyzed here could not be a very young man—all of his thoughts, instincts and conclusions have been tempered by time—life's best knowledge only comes with the years, and wisdom is a revelation—we see behind the veil. If one has learned those lessons well he may possess love, ambition, creation and achievement at thirty-five and for fifteen fruitful years may enjoy them to the fullest extent. The world is at his feet, his bodily powers are unimpaired, he knows both good and evil, he will accept only the best, men hasten to do his will, and women appreciate him. The future does not trouble him, the past is a dream that has brought enlightenment. Such a man at forty acknowledges no mysteries or impossibilities and the heart of woman symbolizes his supremacy.

Therefore, the traits in men which dominate woman may be summarized as: the sympathy that wins, the mind that leads, the gentleness that calms, the strength that fascinates and the mystery that charms. Mediocrity is not sufficient for the present-day woman with her alert imagination and splendid intelligence, and her mate must be her equal. When at last she has met him, she is superb in her submission. Early teachings, conventionalities, sex-traditions, doubts, fears, questionings and hesitation all vanish and she acknowledges him who has come to reign over her life with that splendid self-abasement which is the crown and climax of perfect love. Every emotion of mind, heart and spirit thrills in ecstasy to declare the adoration that has taken possession of her being, and she asks for nothing better in life than to find her happiness in expressions of trust and confidence in her lover's enfolding arms.

The Convent Garden

The quiet sisters come and go
About these walks where roses blow,
Between the spreading apple trees,
Among the clusters of sweet peas.
Butterflies hover, fluttering white,
Upon the purple stalks and light
Of lavender, that everywhere
Sends fragrance on the Summer air.

The garden flames on every side
With color like a sunset's tide;
Among the beds of scarlet bloom
For one more flower is scarcely room.
Ah! good it is a little space
To share the spirit of the place
Within these gray walls shutting far,
The clamorous world of fret and jar.

To feel its brooding calm unvext,
To share its dreams all unperplext,
Knowing too soon the echo calls
Of fates beyond these four gray walls,
When this fair garden's bliss must seem
Naught but of peace—a vanished dream!

E. C. D.

The Roses of June

I.

Roses for me; red roses upwards climbing,
White roses downwards leaning, afraid to fall;
Roses gold-belled, forgetful of their chiming,
Blush-roses, faint and shamefaced roses all.
Roses so fair that any poet's song
Can only do them wrong.

II.

Roses for me; the hedgerow's delicate blossom
A crown upon my head of roses white,
Roses of hundred leaves upon my bosom—
All these were made for beauty and delight.
Fair and enchanted—as all lovers know—
Ladies of long ago.

June—A Sonnet

She comes, in trailing robes that catch the light
Brushing the dewdrops from the flowery grass;
The humming bees make music as they pass,
A drowsy murmur in their busy flight.
She wears a May wreath on her flowing hair,
Whose fragrance, floating forth, perfumes the breeze;
The nesting birds are singing in the trees,
A thousand insect sounds are in the air.
Pink eglantines are budding on the hedges,
She plucks a spray of woodbine, bending low,
While butterflies are flitting to and fro
Like flying flowers above the meadow-sedges.
And so sweet June brings sunshine as she goes,
And, passing, leaves a fragrance like the rose.

Summer Styles in Coats and Capes

No. 1378. Ladies' Bolero Coat. Cut in sizes 32, 34, 36 and 38 inches bust measure. Price 15 cents.

No. 1378. Ladies' Bolero Coat. This smart little coat is just the thing to complete a Summer suit of voile, éolienne or pongee, or it can be used as a separate coat, being dressy enough to wear over a handsome gown. It is developed in changeable louisine in shades of gray and green, and is made with a blouse of almond-green pongee. For the epaulettes, girdle, sleeve trimming and bolero finish, sage-green panne velvet is used. This lovely material has been out of style for a couple of seasons but it is restored to favor again. Chiffon appliqué forms an effective decoration. A touch of originality is given by the buttons of pongee, embroidered, and rimmed with a double chiffon frill. The pattern is cut in sizes 32, 34, 36 and 38 inches, bust measure. Size 36 requires 3¾ yards of 44-inch material. Price, 15 cents.

No. 723. Ladies' Pelerine. Capes and wraps are being revived this Summer to wear over the dainty muslins and organdies. They are being made up in taffetas, lace, Brussels net and grenadine, and are becoming and dressy, besides being easy to slip on. Black Brussels net was used for the model illustrated, with black dotted louisine for the collar and long stole ends, that have a decoration of ribbon bow knots and net ruching. The cape is finished with a deep frill of Chantilly lace, put on with a puffed silk heading. The pattern is cut in medium size, and requires 2¼ yards of 22-inch material. Price, 15 cents.

No. 1431. Ladies' Jacket. A smart loose coat of white linen, which is semi-fitting in front, and fastens invisibly. The linen may be embroidered in eyelet design, or it may be perfectly plain if preferred. If plain, little trimming sections of blue, lavender or pink linen could be applied to the collar, sleeves and pockets with good effect. The pattern is cut in sizes 32, 36 and 40 inches, bust measure. Size 36 requires 5½ yards of 27-inch material. Price, 15 cents.

No. 1447. Ladies' Box-plaited Redingote. This stunning redingote is developed in the fashionable Burlingham silk, which is a rough weave pongee. Both waist and skirt are box-plaited, and the waist-plaits have sections of Irish crochet lace inserted between them. The vest extends below the girdle of marine-blue messaline. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Size 36 requires 12 yards of 22-inch silk. Price, 15 cents.

No. 723. Ladies' Pelerine. Cut in medium size. Price 15 cents.

No. 1431. Ladies' Jacket. Cut in sizes 32, 36 and 40 inches bust measure. Price 15 cents.

No. 1447. Ladies' Box-plaited Redingote. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Price 15 cents.

No. 1254. Ladies' Three-quarter Coat. To many women this style of coat is infinitely more becoming than the short models, and Dame Fashion is kind this season, in permitting her devotees to be guided in their selection of wraps by individual taste, and a knowledge of what is personally becoming. So we see long and short, loose and tight-fitting, plain and fancy coats and outer garments, made of every variety of material, with a corresponding diversity of trimming. The coat shown in this design is made of natural-color pongee, with a rolling collar of turquoise-blue, edged with gilt soutache braid. It fits the figure loosely, and is made very simply, with a finish of stitching. The pattern is cut in sizes 32, 36 and 40 inches, bust measure. Size 36 requires 7 yards of 27-inch material. Price, 15 cents.

No. 724. Ladies' Fichu Wrap. A fetching cape of chameleon taffetas that shades from biscuit to a delicate lilac. It is open to the bust, and point Venise lace makes an effective neck finish. Frills of accordion plaited silk, headed with narrow gimp form a pretty decoration, with long ends and rosettes in front, of biscuit-colored chiffon. The pattern is cut in medium size, and requires 3 yards of 24-inch silk, including frills, with 2 yards of chiffon for ends and rosettes. The wrap could be made up without the long ends, but they give an added style that is well worth the extra expense. Price, 15 cents.

Draped waistbands or girdles are seen on almost every coat except the loose sacque, or severely tailored models, and are generally attached to the coat. Many of these girdles are beautified by fancy enamel, or embroidered buttons, handsome buckles, or gold-embroidered motifs.

The most fascinating little bolero and blouse coats are made of white linen, embroidered all over in eyelet design, and trimmed with narrow frills of Valenciennes lace. These are generally lined with taffetas silk in white or some delicate shade, and are exquisitely dainty and feminine looking. Many handsome redingotes are being shown in plain and fancy silk to wear over lace and net skirts for calling or receptions.

No. 1254. Ladies' Three-quarter Coat. Cut in sizes 32, 36 and 40 inches bust measure. Price 15 cents.

Some charming wraps are being shown, that are slightly in kimono shape, generally made of pongee or faced cloth in pastel shades of gray and mauve. These are mostly lined with soft chiné silk, flowered, and a few have double pelerines of self-colored embroidery over the shoulders.

No. 724. Ladies' Fichu Wrap. Cut in medium size. Price 15 cents.

A Pardonable Deception

By Morris G. Kent

NOT a soul in Marshfield had ever heard of Cynthia Mason. Yet Marshfield, individually and collectively, knew all the Masons and all about the Masons. Masons had founded Marshfield, Masons had always lived there, and, although Miss Mary was the only representative of the family now living in the town, Marshfield knew all about her and her connections.

It knew that Walter, her elder brother, grown tired of the restrictions of a small provincial town, had fled to the west, had married a girl named Nellie, and was raising a small stock of Nellies and Sallies and Jennies and Kitties. Assuredly there could be no Cynthia in that prairie home. And James, her older brother, had been married for so short a time that his only child could hardly have been lisping Mother Goose, to say nothing of——. Besides, Marshfield remembered that it had heard that James had named his baby Mary after her aunt.

But now Marshfield was confronted with a definite fact that demanded explanation. In the corner of *The Weekly Courier* there had appeared a cluster of verses breathing of youthful hope and faith, full of young rhymes of rill and trill, of sing and ring, of blue and hue. And they were signed Cynthia Mason.

Now who was Cynthia Mason, Marshfield did not know. Questions flew from lip to lip, but answer there was none.

Only one course remained. Miss Mary must be asked, for she, without question, would know. And Marshfield drank its tea in breathless silence while Mrs. Jameson and Mrs. Pillsbury, a self-appointed committee, sallied forth in quest of information.

* * * * *

In many communities a woman is as old as she feels, in others she is as old as she looks; but in Marshfield she is as old as Marshfield considers her, and Marshfield considered that Miss Mary Mason was an old maid, although the date in her family Bible would have proved the absurdity of the appellation. Indeed, had this same family Bible proclaimed its knowledge from the housetops, Miss Mary's appearance would have upheld it, for she was very small and dark and dainty, all her coloring, save her brown hair and eyes, suggested shades and tints rather than revealing them, while in the brown eyes themselves was that velvety haze of wistfulness that is so often seen in brown-eyed children. But she had mothered her two big brothers—both so much older than she was—with a dignity and courage so far beyond her years, that Marshfield had ranked her with the matrons of the village, while she was yet almost a child.

Then, after James's departure from the old home, when she had elected to live alone with the two old women who had served her mother, Marshfield's sense of propriety demanded that she should receive the title of old maid, however few her years might be.

On this particular afternoon, Miss Mason sat in her drawing-room holding in her fingers the conventional bits of sewing that every properly bred Marshfield woman considered essential to the idle hours before tea. Huge bowls filled with pink roses stood on the floor, and, on the table, near her elbow, was a glass bowl filled with violets. On these Miss Mary's eyes were resting when she heard the footsteps of her visitors on the gravel walk.

She took a hurried stitch or two in the hem upon which she was supposed to be at work, almost, as it were, for the benefit of her own conscience; but if a tiny nervous smile lurked behind her lips, or in the corners of her eyes, neither Mrs. Jameson nor Mrs. Pillsbury saw it.

Nor were these ladies indecorous enough to reveal at once the object of their visit. Greetings were quietly exchanged. Then Mrs. Pillsbury, her eyes intent on a tiny rip in the end of her glove, said:

"We have seen *The Courier*, Mary."

The shell-like pink in Miss Mary's cheeks neither deepened nor faded as she answered with the faintest rising inflection:

"Yes."

"Of course, you know, we mean the verses, Mary," murmured Mrs. Jameson.

"The poems signed 'Cynthia Mason,'" added Mrs. Pillsbury.

"Oh! oh, yes," murmured Miss Mary, drawing the bowl of violets nearer to her and apparently absorbing her entire mind in the rearrangement of their border of green leaves. Then as neither of her visitors spoke, she added, "Cynthia's verses."

"Yes, Cynthia Mason," cried the two women in concert. "We didn't know who she was," added Mrs. Pillsbury, "and—and——"

"And, of course, you wanted to know," Miss Mary concluded.

"Of course," exclaimed Mrs. Jameson, resenting the faint impertinence in Miss Mary's voice. "We've always known you and your family, and—and everything connected with you in any way is of great interest to us. We thought she might be a niece—or——"

"HUGE BOWLS FILLED WITH PINK ROSES STOOD ON THE FLOOR."

A few of the violets had fallen on the floor, and Miss Mary was picking them up.

"Yes," she answered, "she is a —a niece of mine."

"But Walter," began Mrs. Jameson.

"But James," interrupted Mrs. Pillsbury.

"It's a pretty name, don't you think?" questioned Miss Mary. "Cynthia Mason? And—and the verses, did you like them?"

"Oh, I suppose the poem was good enough," answered Mrs. Pillsbury, a bit impatient of anything so trivial as the verses.

"I'm no judge, you know. But your niece? Cynthia?"

"Yes, my niece, Cynthia," answered Miss Mary; and then she added with a faint suggestion of breathless haste, "Wouldn't you like some of my roses? They're from Mrs. Drummond's conservatories. She sent them to me this morning."

She was busily arranging the blossoms in two bunches, looking for paper and string; and not until the visitors were on the wide steps leading down to the veranda, did Mrs. Pillsbury find an opportunity to say:

"And—Cynthia Mason sent the verses to you and asked you to have them published?"

"Oh, yes," Miss Mary answered; "she thought that—perhaps—I could have them put into the local paper here, and you see that I succeeded in fulfilling her desire."

The gate had been carefully latched by Mrs. Jameson when Mrs. Pillsbury suddenly exclaimed:

"It's funny that she never spoke of Cynthia Mason before."

"Well, one isn't apt to speak of a mystery of that sort when it's in one's own family, you know." Mrs. Jameson answered, and the color that excitement had brought into her faded cheeks grew and flamed fiercely before it paled and died away.

Thus, as a mystery, was Cynthia Mason introduced to Marshfield.

* * * * *

But Marshfield was destined to become well acquainted with Cynthia Mason. Every week, in the same corner of the *Courier*, appeared the name under dainty poems, fresh and young and vivid, songs of life and Spring and youth, of earth and sky and air, of melody and color.

Of Cynthia's verses Miss Mary spoke with a becoming reserve of praise. Of Cynthia herself Miss Mary could not be induced to speak more than a monosyllabic assent or dissent? Was Cynthia young? Yes. Did she live out

(*Continued on page* 11.)

THE NEW LINGERIE DANCING FROCKS.

Tissue Paper Patterns of the Above Designs, 15 cents for Each Number. These Models will be cut in Pinned Paper Patterns, if desired, in Stock Sizes, at the following prices: Waists, $1.50; Skirts, $1.50. Entire Costume, $2.50.
Cut to Special Measure, each, 50 cents extra.

Nos. 1515-1507. Lingerie effects are increasing in favor, and the most exquisite waists and gowns are being made up for fashionable women for the Summer season. The model illustrated is a dainty dancing frock developed in fine white batiste, embroidered by hand in the modish eyelet or broderie Anglaise effect. The waist has a pointed décolletage in front and is round in the back, finished with a bertha ruffle and fancy beading. A smart bow and girdle of lilac messaline give a touch of color. The sleeve is in elbow length, and is finished with a frill. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Price, 5 cents.

The Skirt (**No. 1507**) is in triple effect, slightly circular, over a five-gored foundation skirt. On account of the circular cut, ordinary embroidery flouncing would not be suitable. In the model the flounces were cut first and embroidered by hand afterward. Lace edging and insertion, or medallions, could be used instead of embroidery if preferred. The skirt pattern is cut in sizes 22, 24, 26 and 28 inches, waist measure. Price, 15 cents. To make the costume in medium size, 15 yards of 40-inch material would be required.

Nos. 1491-1498. Sheer handkerchief linen was used for the second frock, which is pretty enough for any occasion. The waist is cut slightly low and round, and has a fichu bertha that crosses in front, and is drawn down into the girdle of sea-green panne. Hand embroidery is used for the decoration on the fichu, and on the ruffles that form the short sleeve. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Price, 15 cents.

The Skirt (**No. 1498**) is in tunic style over a five-gored foundation, and the hand embroidery is used effectively as a foot trimming for the tunic. The gown could be developed in organdie, mull, voile, eolienne, or taffetas, and any preferred mode of decoration could be adopted. The pattern is cut in sizes 22, 24, 26 and 28 inches, waist measure. Price, 15 cents. To make the costume in medium size, about 12 yards of 40-inch material would be required.

(*Continued from page 9.*)

West? N—no. Had Miss Mary any photographs of her? No. Had Miss Mary ever seen her? No. Was she—was she—good-looking? Had she the Mason beauty? Miss Mary really did not know about that. All young things were pretty, and Cynthia, undoubtedly, was young.

Even old Dr. Woodward failed to elicit other than a courteous refusal of all information from his obstinate parishioner. And he, in his character of guide and counsellor, had persisted more than any other resident of Marshfield.

"It pains me," he said, "to know that a member of my flock—that any member, and especially one with whom I have been in such close touch as I have with you, Mary—should have been concealing a grief or a trouble for so long."

"A grief? A trouble?" she echoed. "You mean——?"

"I mean this Cynthia," he answered.

The gravity of his tone should not have called forth the merry laugh that rippled across her lips.

"But Cynthia's been no trouble to me," she cried, "no special trouble, that is," she added, as an indefinite correction of her first emphatic statement.

"She is not——," he hesitated.

"She's nothing that she ought not to be. Nothing that she hasn't a perfect right to be," Miss Mary spoke hurriedly, with quite unnecessary vehemence.

"Then, my dear, why do you make all this mystery?" demanded Dr. Woodward.

"But I make no mystery, Dr. Woodward. Cynthia Mason writes these verses, and for reasons of her own does not care—cannot—why—can't you conceive a dozen reasons why a young girl might be unable to publish her verses. What mystery is there in that? How can I explain the matter more lucidly?"

And Dr. Woodward was fain to declare that there was no mystery, that she could not make the matter clearer. He departed with his arms full of yellow lilies and his thoughts full of the sweet charm of Miss Mary's home and the uncharitableness of the outside world.

* * * * * * * *

It was almost a year after the first of Cynthia Mason's poems that Marshfield was called upon to thrill with a new sensation. Mrs. Drummond's brother was coming home, was coming to Marshfield for a long visit. By virtue of her own charms, Mrs. Drummond might easily have occupied a place pre-eminent among the ladies of Marshfield, but she had been forced to stand in the reflected glare of her brother's glory. Stephen Wetmore, author of a dozen successful novels, was one of Marshfield's proudest possessions. He had been born there, and although he had left the place when he was a small child, he, of course, belonged to Marshfield, and his success, although it had been won far away, belonged also to it.

Often enough had Mrs. Drummond bemoaned the fact that her brother preferred the life of New York to that of his small native town. Just so often had her sighs been echoed throughout Marshfield, for her loss had been made the personal loss of Marshfield. But now, at the very supreme moment of his success, he was coming home—home to Marshfield.

It was at a dinner at Mrs. Drummond's that Cynthia's aunt met Stephen Wetmore, and it was as Cynthia's aunt that she was introduced to him.

"Miss Mary Mason, dear," Mrs. Drummond explained, relinquishing her hold of her brother's hand, "the aunt of Cynthia Mason, whose verses I have sent you, you know."

Miss Mason raised her eyes to his face and, for just an instant, she hated Cynthia, resenting her intrusion into this introduction, but for ever after she loved Cynthia. Was ot Cynthia the creature who drew to her, to little Mary Mason, the absorbed attention of this great man?

"You will take Cynthia's aunt in to dinner, Stephen," echoed Mrs. Drummond, as she moved away.

There was a short exchange of conventionalities. Then Stephen Wetmore said, "I've a message for Cynthia Mason, will you give it to her?"

"A message for Cynthia?" questioned Miss Mason.

"Yes," he answered slowly and soberly, "I should like her to know that it was her verses which brought me home, her verses which stirred in me a longing for the flowers and the birds, the fields and the woods, the earth and heaven that she so loves, that she pictures so vividly in her verses. All the perfume and sweetness of

"THERE IN THE MOONLIGHT THEY STOOD FOR A MOMENT, HER FACE RAISED TO HIS."

life seemed to call to me from her words, and never before had I seen how barren and empty my small success had been, how desperately lonesome I, the man, was." He paused for a moment, but Miss Mason did not speak. "There is one poem—I do not remember the name—but it is of the violets of earth and the violets of heaven. When I read the verse I suddenly saw myself as a boy, lying out in our woods here on a pillow of violets. I remembered the thoughts that I had then of life and heaven. I saw how far I had missed the realization of those boyish dreams, and I felt that I should find them waiting for me here. So I came."

Miss Mason's downcast lids were heavy with tears. The faint color in her cheeks and lips was fading, her lips quivered.

"And Cynthia's verses have meant all this to you?" Her words were almost whispered, but he heard them.

"All this, and infinitely more. But I shall hope to have the pleasure of telling the rest to Cynthia Mason herself. She does not live here, my sister says."

Joy is so near akin to pain that Miss Mason welcomed release from it. To conventional questions as to the dwelling-place of Cynthia she could answer conventionally. She was more expansive, too, more explicit, to Stephen Wetmore, than she had been to anyone else. Yes, Cynthia was very young and, yes, exceedingly pretty. She was sorry, so sorry, that she had no photograph of her. No, she did not believe that Cynthia had ever had a photograph taken. Yes, she could and would gladly write to Cynthia and ask. Oh, yes, she had many other verses of Cynthia's, verses that had never been published. Would—would Mr. Wetmore not come up some afternoon and see them? She would be so glad to read them to him if he really would care to hear them.

And then Stephen Wetmore told her how eagerly he desired to hear them, and how delighted he would be to send them to other publishers, to give Cynthia's exquisite spirit of youth and joy in life to the whole wide world. And he asked her if she would not obtain Cynthia's permission to have the *Courier* verses brought out in a small volume.

So absorbed were they in Cynthia that no thought, no word from the outside world reached them, and the evening was over long before Miss Mason had drunk to its fill her cup of joy long before Stephen Wetmore had satisfied his thirst for word of Cynthia.

He walked with her to the garden gate, and there, in the moonlight, they stood for a moment, his face in shadow, her face raised to his and almost ethereal in its pale faint beauty.

"You are quite sure that Cynthia would not be willing to receive me? To let me meet her personally?" he asked.

"Oh, I am quite, quite, sure that she would not," cried Miss Mason, and the lids that fell so quickly over her startled eyes concealed from her vision the smile that flitted across Stephen Wetmore's shadowed face.

"But I may come to see you soon? To-morrow? To hear Cynthia's verses?" he asked.

"Surely; yes, surely to-morrow," she answered; "and believe me that I shall not rest to-night until I have told Cynthia—until I have written her all your commendation—it will be so sweet to her—and your message."

* * * * * * *

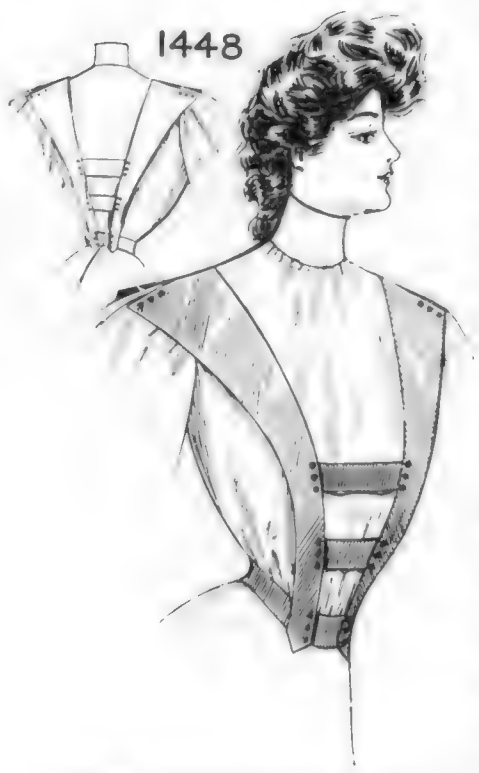
That reading of Cynthia's verses in the rose-perfumed, violet-haunted sitting-room was only the first of many. There were countless messages from Stephen to Cynthia, an occasional short message from her to Stephen, a letter from her, a letter from him, all passing through Miss Mary's hands, and before very long Cynthia had grown into a vivid, radiant personality that filled the quiet room, that slipped in and out of doors, hovered along the garden walks, and floated past the gnarled old apple trees in the orchard.

One day, when Stephen had brought the proof of the volume of *Courier* verses, he said:

"Do you know that I am almost glad that you have no portrait of Cynthia. The creation of the characters in my stories is one of the chief joys of my work, and I have made a personality for this niece of yours quite according to my own fancy. As I came up the walk just now, I was wondering how it would seem to me to have Cynthia standing there waiting for me, and I realized, all at once, what a shock the real Cynthia might be to me—how utterly unlike my ideal!"

(*To be concluded in July.*)

Dainty Accessories



No. 1448. Ladies' and Misses' Suspender Belt. Cut in size 36 for Ladies and 14 years for Misses. Price 10 cents.

The woman who would be really well dressed this season, must give a degree of attention to the small details, that seems extreme, but these little touches count for a great deal in the general ensemble; and the effect of many an otherwise smart toilet has been spoiled by carelessness in this respect. The panel in the centre of the page illustrates many of the newest methods of trimming and finishing cuffs, stocks, girdles, etc., which can easily be copied.

A. Crow's feet on this order are being revived for finishing the inverted plaits that are a feature of many coats. They make a pretty seam finish, and should be worked in embroidery silk the same shade as the material, unless a contrasting color is preferred.

B. This shows a trimming effect suitable for coats, waists or skirts, made of several rows of soutache braid.

C. Is a dainty cuff, hand embroidered, and finished on the edge with a band of contrasting material or color.

D. One of the newest buttons, which is made of linen, and embroidered with gold or silver, or covered with rows of narrow braid.

E. A fancy collar trimming is shown here, which is exceedingly effective. An in and out darning stitch is used with silk of a contrasting color, and the edge of the collar has a decoration of crow's feet, narrow braid and tiny buttons.

F. The popular medallion effect is illustrated here. The outer frill is of silk, while the inner one is embroidered, and the two are fastened together at the centre by an embroidered or art nouveau button.

G. Shows a pretty decorative scheme for a coat, which is formed of several rows of narrow braid, with a thread of contrasting embroidery silk brought across at intervals. Spider webs are worked in each scroll or circle.

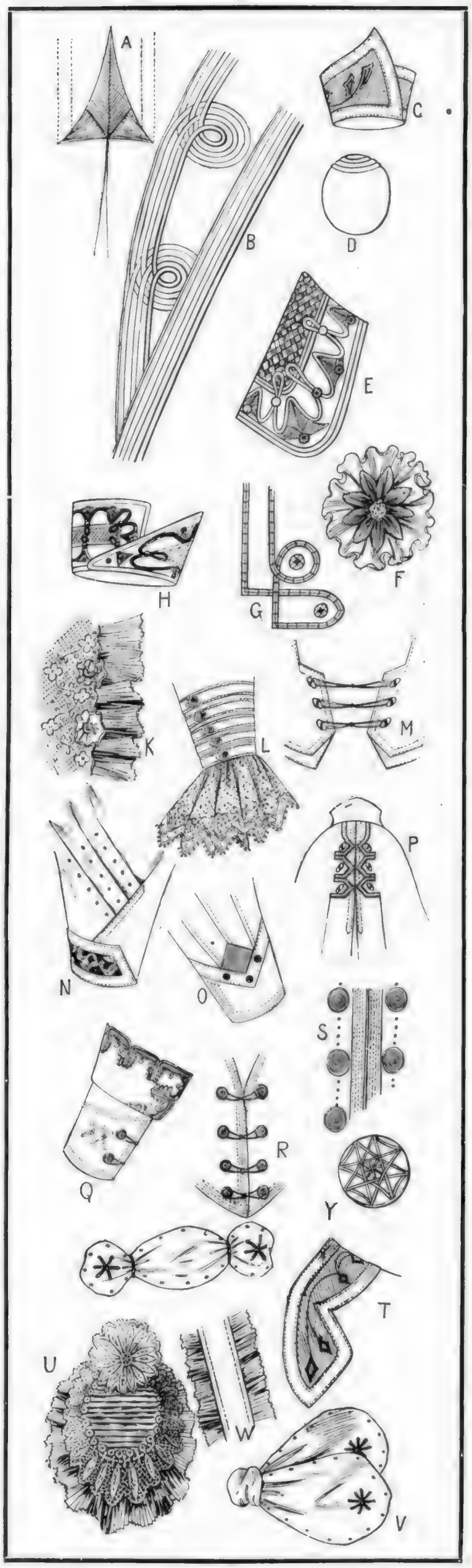
H. This is a cuff trimming to accompany collar E, and is worked out in the same manner.

K. Simply shows the combination of lace and accordion-plaited batiste, so popular for collar and cuff sets.

L. Is a pretty finish for a sleeve, showing a fancy stitch, and tiny circles of soutache braid, with a frill of lace on the edge.

M. An odd and effective fastening for a jacket is shown here, which is formed of loops of braid and embroidered buttons.

N. Is an effective sleeve finish, showing plaits, embroidery, and French knots.



O. This is another good sleeve trimming, with tucks, stitching, and an inset motif of batiste.

P. An odd decoration for the back of a skirt, formed of stitched bands and embroidered buttons.

Q. Shows the decorative possibilities of soutache braid applied to a cuff.

R. Another way of using soutache braid as a trimming, together with rows of stitching.

S. Shows a combination of stitched bands and circles formed of rows of narrow braid.

T. An embroidered collar is shown here, edged with bands.

U. Is a lace medallion edged with a frill of accordion-plaited chiffon. The centre is filled in with a circle of finely tucked silk.

V. Two trimming sections are shown here which are very effective, applied to a coat. They should be small, and are of silk embroidered.

No. 1480. Ladies' Bretelle Belt. Cut in one size. Price 10 cents

W. Is a trimming band, edged with a narrow accordion-plaited frill.

Y. One of the modish embroidered buttons is illustrated here, which may be made of any of the Summer silks or dress fabrics.

No. 1480. Ladies' Bretelle Belt. The suspender or bretelle effect is too convenient and becoming to be reserved entirely for children, and many silk, voile and linen dresses are made in this style, to be worn with net, lace or lawn shirt-waists. The pattern is cut in medium size and requires one yard of 20-inch material. Price, 10 cents.

No. 1448. Ladies' and Misses' Suspender Belt. Another pretty style is shown in this arrangement, which is more simple in effect. The pattern is cut in size 36 for ladies, and 14 years for misses, and requires 1½ yards of 22-inch material. Price, 10 cents.

The Wheels of Fate

By C. E. Dent

HIS cousin Alice has never quite forgiven Melville for what she falsely termed his disgraceful behavior in that affair about Morton, and his interference between Morton and Daisy. An older man, she always said, was more fascinating to a young girl than one of her own age.

It all happened one afternoon when, from the library window Melville beheld Daisy wandering aimlessly about the front garden, throwing grain out into the road for the pigeons, and naturally he leant upon the window-sill and conversed with her. How was he possibly to foresee that, at that very minute, the disputed Morton should come striding up the road, scattering the indignant pigeons, and greeting Daisy boisterously?

Daisy introduced him instantly, her eyes alight with mischief. The library window is a large one, and quite low down, and Morton came and seated himself with frank friendliness upon the broad sill, thus rendering Melville's meditated escape impossible.

Morton really was a most taking boy, the best kind of typical young fellow: big, broad, boyish, and absolutely unselfconscious, with cropped brown hair, fresh tanned face and clear, honest gray eyes.

Despite all his boyishness and high spirits he was singularly cultured and intelligent, possessing a thoughtful insight and grasp of things far beyond his years.

Of course, after all Daisy had said, nothing was further from Melville's thoughts than to come between the two, but that is just what happened, and just what Alice resented. She felt that he, in his insincerity, had spoiled a beautiful romance, and her soul rebelled.

A secluded and high-walled path led from the garden and overhung the river bank. It was the favorite retreat of the family. To-night was early evening and early April; and on a quickening tide the waters mirroring the trembling color of the sunset sky bore movement and color alike on their rippling surface as they went.

Rose and amber, ruddy gold and fluctuating violet, the western clouds ebbed from note to note of the sunset chord, and the evening world was touched to a magic of palpitating, inexpressible beauty. Wild cherry-boughs overhung the opposite bank and tossed a foam of snowy blossom over the bare growths beneath; further up the stream a tall pear tree stood out in distinguishing whiteness from a curving strip of orchard-land.

Two figures were on the seat at the end of the river walk, but their thoughts were not with the evening scene. They watched it with unobservant eyes, with thoughts plainly otherwhere, until the woman spoke. She was middle-aged and contentedly prosperous-looking, but her voice suggested some grace of charm curiously lacking from face and figure.

"When are you going away, Geoffrey?" she asked. "The question has been troubling me for a whole fortnight, and now I can contain it no longer. When *are* you going away?"

The man looked at her with a quickening sense of irritation; but his voice was quiet almost to expressionlessness.

"We were always alike in our mental processes, I remember, Alice. The trick sticks to us evidently, for it is the same question that I have been putting to myself daily for quite that period, too."

"But the answer?" she queried, impatiently.

Melville looked to the river again, where a boy was fooling about in a rickety boat and shouting contempt to his envious companions ashore; then he looked back to his cousin's comely face, with its half-ridiculous look of concern for his awaited answer.

"COUSIN ALICE GATHERED UP HER SKIRTS TO DEPART."

"To-morrow morning," he replied shortly. She gave a start of relief.

"If you had told me this before, I should have been less uneasy," she said, with a woman's way of minimizing satisfaction obtained.

"I didn't know either until you asked me in that tone, my dear cousin. This makes you wish you had asked me this before—eh?"

"Yes," she said solemnly, "it does!"

The man laughed. "Oh, you prosperous, happily-married matrons, you are the most deadly practical and unromantic type the world has produced; and yet, do you remember when you yourself——"

"I make a point of not remembering," she interrupted hastily. "A few years later it may be possible to look back comfortably; but at our age——"

"Thank you for the adjective; you were almost subtle in its use. I have got into a knack of ignoring age lately, as you may have observed. You bring me back to my guns by instinct or happy chance. Going?"

Cousin Alice gathered up her diaphanous skirts to depart; but when she had accomplished the manipulation she sat down again.

"You must not think me unfeeling, or—or——?" He did not help her out. "Or unsympathetic altogether, but you see how I am situated in the matter."

"Oh, you woman, you woman! Your sex is always so sorry when it hurts, I know; yet you can't, for the life of you, resist trying if your weapons have a point." She traced a pattern in the gravel with the point of a substantial shoe.

"I forgot to mention that my departure is to be bought at my own price, by the way!" His eye following the roving foot.

"Being?"

"Half-an-hour with Daisy now—undisturbed." The dainty skirts were gathered up again. The man laughed.

"Geoffrey," she protested, "this is not a scrap amusing."

"No; but you are, Alice, I assure you!" Somebody indoors was playing little snatches of song, that drifted dreamily to their ears.

"Half-an-hour, you remember! Shorten it by one five minutes, and I stay over the week-end." He opened the little iron gate, and cousin Alice passed him, half unwilling still.

"Then I must send her to you here?" she stopped to ask.

"There will be no need to send!" he said, and went back to the seat under the jutting bank.

He heard the piano stop abruptly; a few seconds later the gate clicked, and Daisy came up the walk with shining eyes, and song

(*Continued on page* 15.)

HANDSOME DINNER GOWNS.

Tissue Paper Patterns of the Above Designs, 15 cents for Each Number. These Models will be cut in Pinned Paper Patterns, if desired, in Stock Sizes, at the following prices: Waists, $1.50; Skirts, $1.50. Entire Costume, $2.50. Cut to Special Measure, each, 50 cents extra.

Nos. 1510-1505. A charming simplicity characterizes this gown of ashes-of-rose messaline, the blouse of which is plaited front and back, the two plaits at the centre-front forming a box-plait. The neck is cut with a square décolletage, which is outlined with a broad band of heavy lace galloon encrusted with medallions of batiste. The sleeve is a short puff, finished with a band of lace galloon, and the draped girdle, which forms a point in front, is of old rose taffetas. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Price, 15 cents.

The Skirt (**No. 1505**) is double, both portions being cut circular, with the upper one plaited into the belt. The plaits are stitched down half way. A decoration of silk braid, velvet ribbon or lace insertion, in Greek key design, could be used on the hem of both skirts, or a simple finish of stitching would be sufficient. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches, waist measure. Price, 15 cents. To make the gown in medium size, 18 yards of 20-inch silk would be required.

Nos. 1512-1511. The beautiful new Pompadour silk is used for this gown, the blouse of which has a low round neck. The fichu bertha is trimmed with point d'Angleterre lace and insertion, and crosses at the bust, the ends being drawn into the girdle of Gobelin-blue panne. The space left open by the crossing of the fichu is filled in with tuck-shirred ombré-blue chiffon, or frills of narrow lace could be used if preferred. The elbow sleeve is finished with a lace frill. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Price, 15 cents.

The Skirt (**No. 1511**) is a circular gathered one, with a seam at the centre, front and back. It is trimmed about the foot with a ruffle of lace, and two rows of insertion. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches, waist measure. Price, 15 cents. To make this gown in medium size, about 16 yards of 20-inch silk would be required.

(*Continued from page 13.*)

still on her happy lips. Somebody had thrown a warm cloak about her shoulders, but she wore no hat, and the April wind lifted loose ends of her fair hair as she came, setting a floating nimbus around her head.

She laughed lightly as he rose and went to meet her.

"That's right! I wanted somebody to enjoy the sunset with me. It is too fine to be wasted upon one pair of eyes to-night. You won't be cold this side?"

"Of course not! But you haven't been alone, deceiver! You have had Aunt Alice here with you for ever so long. I heard your voices when I went through the garden just now."

"Yes! But do you consider Aunt Alice an ideal twilight companion? At mid-day, or even better, at breakfast, I don't know her equal; but for sunsets—no! I repeat, I wanted somebody, I wanted you!"

A quick color leaped in her cheeks, white and fair as the hawthorn flowers below. Her face was as charmingly beautiful as the moving waters themselves.

"But I am practical, too! You laughed at my house-keeping books only yesterday, you remember; and this morning I have been cutting out new chair-covers and curtains. It is unromantic to think of such things now, I admit. How beautiful those white bushes show against the dark trees, and that sprinkle of green like a veil over the lilac bushes. See! how the light catches the topmost branch of the pear tree and stains it pink!"

"It is all wonderful!" and he finished the sentence to himself; "and you with it—the fairest wonder yourself." He plunged his hands to the farthest depths of his coat pockets to keep them from those waving curls that the wind blew back from neck and forehead within his reach. He looked at the delicate curve of cheek and neck that was all that her position vouchsafed to his sight, and wondered again what went to make up this secret of Daisy's charm to his mind. She was no prettier, wittier, or a whit more graceful than many another of her age and sex; but there was something that set her apart from every other woman whom he had ever known, some nature's trickery of smile and quick gesture, of sudden silence and gay *camaraderie*, of intuition and response, that had given her distinction in his eyes from the first moment of their meeting.

He was the sort of man with whom women without any touch of coquetry are soon familiarly at their ease. He understood them as well as might be, and better than he often gave himself credit for doing.

It seemed to Melville that he had never wanted anything so vainly out of his reach as this tremulous fair girl with youth exhaling from her like a fragrance, and something towards himself in her heart that in honor he might not seek to discover. She was almost a quarter of a century younger than he in years—a whole one in knowledge of the world and the heart of mankind. He made a desperate effort to keep cousin Alice in mind, and his recent promise to that lady, with its underlying implication. And every instant the temptation grew fiercer to forget all except his own impulse to take once more a hand in that old unforgotten, long-neglected game of love-making whose arts he knew so well.

But well-tested habits of self-control gradually mastered impulse, and while recognizing its restraint, self-control had never seemed to the possessor so little worth the possessing. Then, before passion might again prevail in a recurring mood of this dangerous twilight hour, he spoke his news abruptly, without prelude of explanation.

"I am going away to-morrow morning, Daisy; back to work, after six weeks of loafing—pity me!" The words fell between them, dividing like a sword. He heard the catch in her breath as they reached her slow understanding, and she turned her paling face farther to the shadow. He waited grimly for the moment when she should regain composure and speech, and he tried to forget how much he might be hurting her by this awkward necessary candor.

"AN OLDER MAN, SHE ALWAYS SAID, WAS MORE FASCINATING TO A YOUNG GIRL THAN ONE OF HER OWN AGE."

Boys were shouting to one another still; their voices echoed along the shore on the still evening air; the last chattering of sleepy birds sounded from the garden trees behind; the drowsy sense of coming night deepened perceptibly around them.

"Why do you want to go away so suddenly?" she asked at length. Her averted shoulders still heaved uncertainly, and she could not trust herself to long utterance.

"Do you think I go because I want, or, rather, in spite of wanting to stay?" His tone answered his question. She turned swiftly, holding out both hands in a little girlish gesture of appeal that went to his heart.

"Then stay!" she said, with wet eyes and unsteady lips. "Stay, because I want you to—stay for me!"

"It is just because you may happen to want me that I must go, little one! Have you not found the necessity of that in these last few days yourself?" He spoke half savagely. "It is not easy to express. Words are clumsy efforts that mangle at their best, and now! don't you understand why I must go?"

There was no mistaking the sincerity of his voice. The girl felt it, although she could not divine its import. Her flushed face dropped for an instant. Then she lifted her head defiantly. "Tell me what you mean exactly! You have so often hinted at this vague bar before. I don't understand what you are driving at! If you did not care . . . yourself, of course it would all be plain enough. You might be perhaps just sorry for me, and that would be the end of it. You would see how much it meant to me, and how impossible the meaning was to yourself and—you might— —"

"Hush!" he commanded. She ignored the interruption; her voice grew steady with the tension of strong feeling as she proceeded:

"If you were only kind and sorry, as you doubtless would be, it would seem natural enough; it would not puzzle me, however much it hurt. I know that I am not clever or brilliant, or even just ordinary in the way so many of the women of whom I have heard you speak surely are, and it would not astonish me that you found me uninteresting—rather the astonishment lies the other way!"

"Heavens, child! what do you think a woman's brilliancy means to any man alive? That is a woman's eternal mistake!"

She continued as though she did not hear. "You take me with you so far in interest, and understanding, and companionship, and then you pass somewhere out of reach; you shut me outside your life. Is it because you do not want me to follow, or what? May I never pass inside with you?" The exaltation of her mood was high, she waited for his answer with parted lips.

"There are some paths," he answered slowly, groping in perplexity for words to fit his meaning. "There are some ways that some men must tread alone. They would ask too much of any companion, however ready. It is difficult to explain to you. Perhaps a clever man would make you see without explanation. I have no right to ask you to come my way; and the fact that you are ready makes me all the more bound in honor to relinquish the hope of attempting failure together. That is what youth asks so often—leave to fail. It must not be!"

(END OF PART I.)

Our Pinned Paper Pattern

(Illustrated)

We receive so many inquiries each month from our subscribers about our Pinned Paper Patterns that we have had an illustration of one prepared, which we show on this page. It is an exact reproduction of a Pinned Paper Pattern of a gown, arranged on a form.

These patterns are intended primarily for the advantage of home dressmakers, who being only amateurs, are sometimes doubtful as to the results of their efforts, and are unable to estimate just how the finished garment will look.

But when a Pinned Paper Pattern of a waist, coat, skirt or entire costume is ordered, the seamstress receives two patterns. One, a flat pattern, cut according to a perfect-fitting scale of measurements. This is to be used in cutting the garment. The other is of tissue paper, and is basted together, with tucks, plaits, shirring, or any form of trimming that appears in the design, adjusted on the model. Lace, embroidery, fancy stitching, down to the smallest detail is shown, pinned to position. Thus the seamstress has before her a perfect model, which she can consult at every stage of the making, and which shows her exactly how the finished garment should look, the manner of putting it together, just where to form plaits or tucks, and how the various trimmings are arranged. This eliminates all possibility of making a mistake, and enables the most inexperienced sewer to turn out really good work. For if she should miscalculate on anything, by turning to the model she can find out immediately where her mistake occurred, and remedy it.

The pattern illustrated displays one of our latest models, with the waist laid in plaits simulating box-plaits. These are all basted, and pinned down to position, so that the seamstress will have no trouble in arranging them. The yoke collar, jabot and sleeve frill are to be worked out in lace, the lace design sketched in pencil. The double bertha is pinned on to the yoke, and French knots are indicated on the edge by pencil marks. The girdle is folded, and pinned properly about the waist. The sleeve is basted into the armhole, and the shirred tucks are also basted, with the turn-back cuff and frill pinned on.

The gores of the skirt are basted together, and box-plaits in groups of two are arranged, with the plaits basted down to some distance.

Half the garment is put together, which is all that is necessary, both sides being exactly alike, and every detail is shown as illustrated here.

The advantage of using these Pinned Paper Patterns is obvious; and, considering that we only employ expert cutters and experienced dressmakers to cut and make them, the prices we charge are very reasonable and moderate.

Any waist, skirt, or coat that is shown in PICTORIAL REVIEW will be made up in a Pinned Paper Pattern for $1.50; $2.50 for an entire costume, and $2.00 for a long coat. We append a scale of measurements by which these patterns are cut:

Pinned Paper Patterns

Stock Sizes are cut in the following measurements:

Bust	Waist	Hips	Bust	Waist	Hips
32	22	37	40	28	48
34	22	39½	42	30	51
36	24	42	44	32	54½
38	26	45			

If measurements other than the above are required, 50 cents additional must be remitted for each pattern.

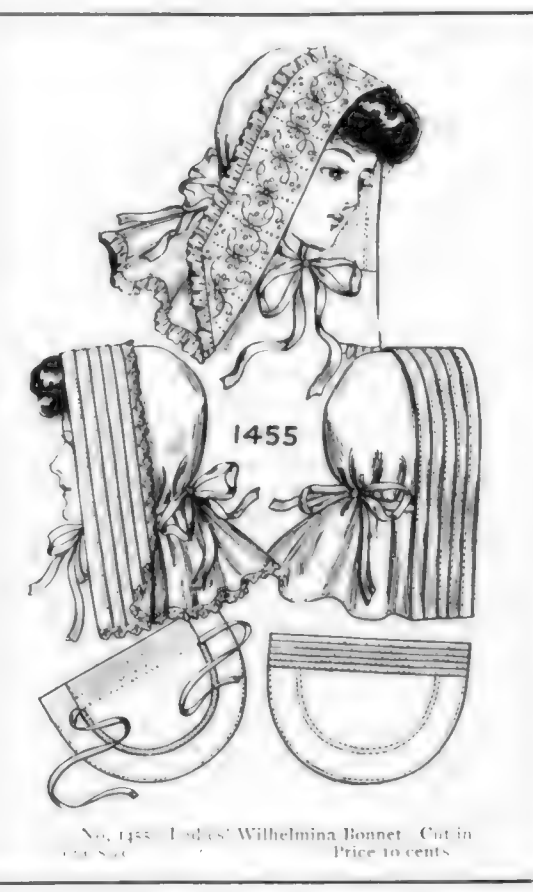
These patterns are carefully folded and packed in a box, and sent by mail, post paid.

Whims of Fashion

An interesting feature is the revival of moiré, under the modern conditions of a soft finish and a very light watered pattern. The word mousseline has been used *ad nauseam*, and does not, as a matter of fact, apply in the least to the season's satins and silks, since, though of soft finish, these retain an appreciable weight and richness of quality.

As a groundwork for wondrous embroideries, worked up in high relief, through the medium of tinsel gauze and skilfully manœuvred chiffon flounces, moiré is regarded in the most favorable light, the whole blended together by jewels and scintillating sequins. A scheme of yellow, working up from a delicate primrose moiré ground to a deep Tangerine shade in the embroidery, the latter expressing a design of wheat and poppies, was seen at a smart modiste's recently, and though vivid in coloring, the conception is so finely artistic that there is no hint of garishness.

One conclusion to be drawn from a survey of the new models is the decease of the sequin net robe. It has died hard, has this sparkling seduction, but the cheap popular plagiarisms have proved altogether too much for it. Moreover, the pendulum has swung back in favor of weightier background for embroideries, and of these elaborate stitcheries we shall surely see more this season than ever, embroideries correct to the period of the gown being only one of the whims it is pleasing the pioneers of fashion to affect.



No. 1455. Ladies' Wilhelmina Bonnet. Cut in [illegible]. Price 10 cents.

In the way of wraps, we shall see a good many of the *bonne femme* cloaks of taffetas trimmed with ruching. They have large sleeves and are both useful and becoming. A pretty model for evening wear, for restaurant dinners, etc., is made of Pompadour *poult de soie*, a thick soft rich quality of silk. The ground is yellow, powdered with a Louis XVI. flower-garland pattern in lovely pale shades. The pelisse which is very long and ample, is edged with a thick treble ruching of yellow gauze ribbon the shade of the silk. The big sleeves, like huge bats' wings, being very picturesque.

Little capes of black taffetas trimmed with bouillonnés and passementerie will also be popular during the Summer for cool evenings.

No. 1455. Ladies' Wilhelmina Bonnet. It is no longer proper to go bare-headed when golfing or rowing or playing tennis. The new sunbonnets, made of lawn or dimity are worn, and are bewitchingly pretty. The pattern is cut in one size and requires 2½ yards of 36-inch material. Price, 10 cents.

The Realm of Fashion

At Home and Abroad

♣ The shirt-waist suit has now reached the apogee of its popularity, and those made in mohair, Panama, taffetas silk or foulard vindicate their usefulness quite as patently as do those others made of the washable materials, such as linen, piqué or lawn, which we associate particularly with Summer. There is no questioning the fact that such a simply-made, easy-to-don costume presents an appropriateness for certain occasions, which renders it an indispensable feature of a present-day Summer wardrobe, and the fact that such a gown may be worn for either morning or afternoon, or both, and adapts itself to tennis, golf, boating or driving with equal facility is greatly in its favor.

♣ The blouse of such costumes for this season is built along tailor lines, displaying in its pleasing simplicity a modification of the usual decorative sewing or trimming, while the originality of its design commends it to those who would be dressed, not merely clothed. As a further merit, it appears well out-of-doors sans coat or wrap, the introduction of a small double-breasted vest in some instances lending it a decidedly coat-like effect.

♣ The principal characteristics of the newest shirt-waist suits are the close lines around the hips, the square or round necks, the introduction of yokes, elbow sleeves, and the use of various sorts of suspenders and bretelles. These last are very becoming to most figures and bid fair to become almost too popular to suit those who prefer their fashions to be exclusive.

♣ The skirt that is perfectly close-fitting about the hips is the proper thing for day wear, with, of course, a great flare at the feet. Sometimes, to accentuate this flow at the feet, a deep shaped flounce, or rather volant, is set on at the knees. For smart evening toilettes, folds and fulness will still remain the distinctive feature of our skirts.

♣ Daily I become more and more impressed by the elegant possibilities of the plain cloth coat and checked skirt. The latest checked materials, I should add, are curiously involved and indescribable, a sort of shot or shaded effect, underlying or overlaying the plaid.

♣ Gowns, though not so elaborate as those of last season, are really more chic and elegant, the tight closely-fitting bodices being very becoming so long as they are well-cut. The lining must fit without a crease and then it is fairly easy to drape, or fold the corsage round the figure, with gathers, plaits, or any fanciful arrangement, the corselet belt being an important adjunct to catch in the fullness trimly at the waist. For underbodices and petticoats there is nothing like thin taffetas, and for all lining purposes it is superior to any other material, possessing the great advantage of being both light and dust-resisting. It is charming, too, for bodices and little boleros, as well as for the short jackets, both in the little Louis XV. coat with a postilion basque, and the Directoire with its open front showing a waistcoat. They are distinctly becoming, especially when cut in tailor-fashion and moulded to the figure.

♣ Nothing, however, enjoys higher favor just now than the picturesque costume made with a double-skirt, accompanied by a closely-draped bodice, finished with a graceful bertha, or fichu, and sleeves to the elbow, to be worn with long gloves.

♣ A new fabric in shepherd plaid is termed cashmere tweed. The chief feature of these checks is minuteness. Navy blue and tan is a favorite combination, also a deep tone of rose and fawn, and sometimes over all there comes a small worked spot in a further contrast, placed at wide intervals.

♣ Apropos of coats, La Mode, as I predicted, has retained the bolero front, allied, however, to close-fitting and frequently banded and basqued backs. Quite one of the happiest styles of the latter is a crossed handkerchief effect, concluding below the waist in two short rounded pattes.

♣ The embroidered muslin coat, trimmed with Swiss and other embroideries and Valenciennes lace is an important and imported arrival. Worn with various skirts, chiefly of the diaphanous order, such as voile, ninon, and mousseline they are beautiful. These coats are of the long basqued close-fitting order, and the embroidery of bold openwork patterns after the *genre* of broderie Anglaise.

♣ There is going to be no end to the infinite diversity of sleeves, while the determination of the elbow length is distractingly emphatic. While one may not fully approve of the curtailed sleeve as a day adjunct, because so few arms can stand the exposure; still one must perceive the full *chic* of the intention. Sleeves puffed at the shoulder, are caught above the elbow and continue tight-fitting to the hand. These sleeves, together with those gauged at the elbow, take us back several years. For evening wear, the sleeves formed with one or more flounces of tulle or lace according to the height of the flounces are very pretty indeed; for a black and white dress a small edging of Chantilly lace can be sewn on to the white lace. The Louis XVI. sleeves are worn even with dresses not of the period. There is less variety in the sleeves of the tailor costumes, which are nearly all wide at the shoulder.

♣ Embroidered galloons of Chinese or Japanese design are very much favored and successfully trim the most elegant street costumes. The bright colors of these galloons harmonize with the cloth and the blue or black serge and strike an original note on the dark material. For day dresses the sleeves are mostly made short in cloth as well as in linen. This fashion makes a simple toilette appear elegant and allows the wearing of bracelets that had become useless with the long sleeves, much to the joy of the jewelers.

H. & H.
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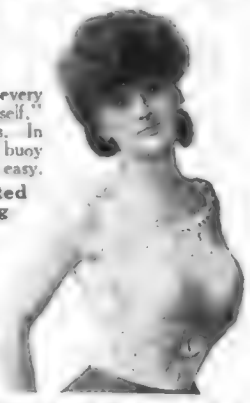

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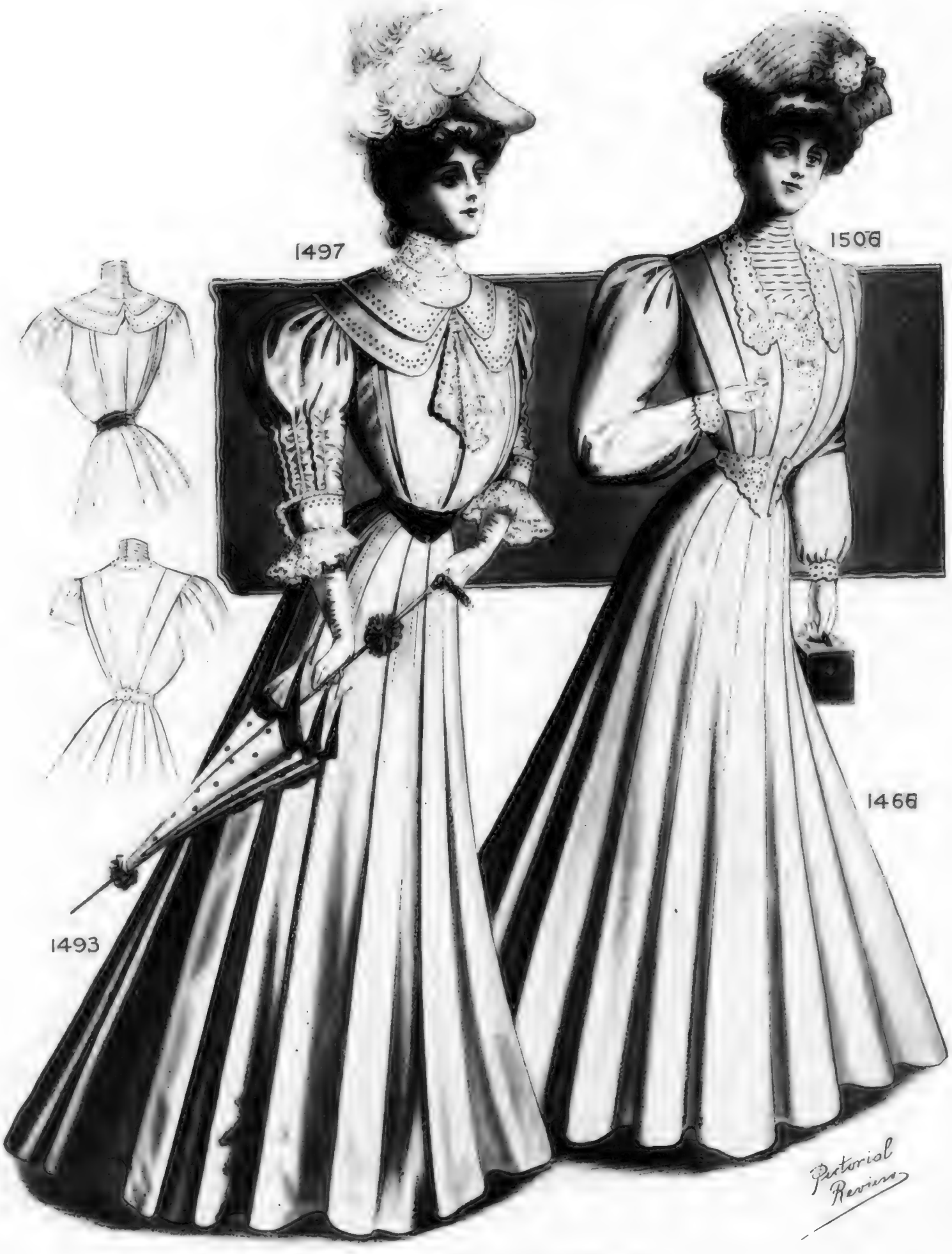
The usual price of this quantity of high grade perfume would be not less than $2.50, but the delightful and peculiarly sweet **TAN-YAN** cannot be obtained except from us.

TAN-YAN PERFUMERIES

409 West Broadway, Dept. D., New York

The Velvet Grip
NEVER SLIPS NOR TEARS
EVERY PAIR WARRANTED
MADE WITH IMPROVED TOP CLASP FOR ATTACHING TO CORSET
CUSHION BUTTON HOSE SUPPORTERS
GEORGE FROST CO., Makers
BOSTON, MASS., U. S. A.
SAMPLE PAIR
MERCERIZED . . 25c.
SILK . . . . . 50c.
Mailed on receipt of price
Quickly Attached to any Point of Corset
SOLD BY ALL FIRST CLASS DEALERS



GOWNS FOR TOWN AND COUNTRY.

Tissue Paper Patterns of the Above Designs, 15 cents for Each Number. These Models will be cut in Pinned Paper Patterns, if desired, in Stock Sizes, at the following prices: Waists, $1.50; Skirts, $1.50. Entire Costume, $2.50.
Cut to Special Measure, each, 50 cents extra.

Nos. 1497-1493. A smart gown of beige éolienne, which has a plaited waist that is drawn down into the girdle of mandarin panne. The small round yoke is of Irish crochet lace, framed in a double bertha of eolienne worked in French knots. A jabot of lace imparts a dainty touch. The elbow sleeves have shirred tucks on the lower part, and are finished with a gauntlet cuff embroidered in French knots, and a lace frill. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Price, 15 cents.

The Skirt (**No. 1493**) is cut in thirteen gores, and is arranged in box-plaits in groups of two. It fits the hips closely, and flares out into extreme fullness at the foot. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches, waist measure. Price, 15 cents. To make this costume in medium size, 14 yards of 40-inch material will be required.

Nos. 1506-1466. A modish white linen gown is illustrated here, which displays the fashionable hand embroidered effect. The blouse has a shallow yoke tucked crosswise, and framed in embroidered bands, below which a box-plait is formed of two side-plaits. The sleeves are full length, and have a cuff of embroidery, while the girdle, which is much deeper in front than in the back, is also of embroidery. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Price, 15 cents.

The Skirt (**No. 1466**) is one of the new umbrella models, and is cut in fifteen gores. No decoration is necessary on this skirt, but a panel of embroidery may be used on the front gore if desired. This is a particularly good skirt for washable materials, as the numerous gores prevent sagging. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches, waist measure. Price, 15 cents. To make this gown in medium size, 16 yards of 32-inch material will be necessary.

Summer Fancy Work

Crochet and Knitting

By Jane R. Lawson

CHEMISE TOP IN CROCHET.

THERE is every indication that the revival of the fashion for crochet lace will gain ground steadily. A delightful adaptation of the work, practical as well as ornamental, is suggested by the chemise top, for which the following instructions will be found accurate:

Two balls of cotton, No. 40, and a fine steel hook are required for this. The model consists of small wheels, which are joined together in the working, and afterwards further filled up with groups of long treble. The back and front of the yoke are composed of 9 double rows of wheels. The sleeves of one row of 17 and one of 15 wheels.

To Make the Wheels.—Make a chain of 12 stitches, join, 5 chain to form a treble, 2 long treble, keeping the last stitch on needle, then draw through all, * 5 chain 3 long treble (keeping last stitch on hook as before), repeat from * 10 times—12 groups of 3 long treble with 5 chain between—join with a slip stitch, slip stitch to top of 5 chain, * 7 chain, 1 double in loop of 5 chain, repeat from * into each loop, join and fasten off.

To Join the Wheels.—Leave 4 clear loops of 7 chain. At either side of previous wheel make 3 chain catch 4th of 7 chain. 3 chain, 1 double in loop of 5 chain. Repeat from * once.

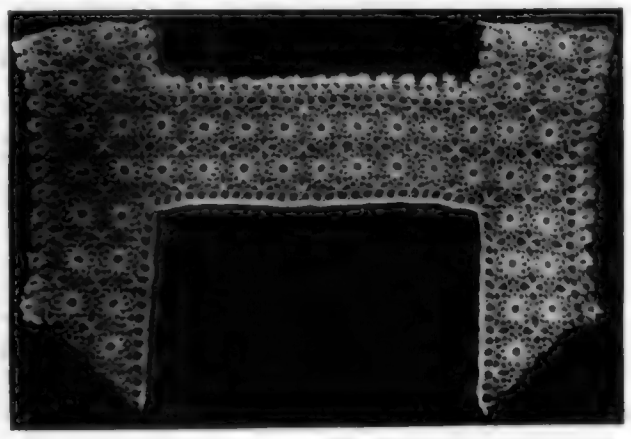
Make 2 bands of 13 double rows of wheels, and join as directed. These form the front and back of yoke, * and width of sleeves at either side.

Join the two bands together by putting 8 double rows of wheels at either end of one band, and join on the last 2 wheels to the 2 wheels at either end of the 2d band.

The lower part of the sleeve is now added. 9 more wheels for the inner circle, and 7 more for the outer circle of sleeve. The gusset is formed by adding the odd wheels as if about to make a square corner, exactly the same as the corner of neck part of yoke. This when folded gives the point.

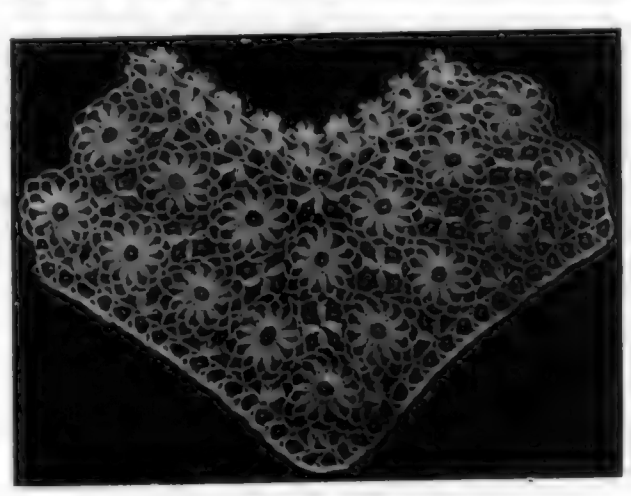
To Draw the Wheels into Shape.—Catch on at 2d loop on 2d wheel at neck part. * 5 chain 1 double in next loop. 6 chain. 3 long treble, keeping last stitch on needle, then draw through all. 3 long treble in next loop repeat from * all round. At corners make 3 groups of 3 long treble, the middle group being on the sleeve wheel. Catch 1st of 5 chain, then make a row of cross treble thus: 3 chain, miss 2, 1 treble, 5 chain, 1 treble on last made treble, * 2 chain, miss 2, 1 long treble, work off one loop, miss 2, 1 treble in next, then work off all loops. Repeat from * at end catch top of 5 chain. At corners put half a cross treble without the 2 chain.

Edge.—1st row. 5 chain to form a treble, 3 long treble in 1st cross treble, 3 chain, 4 long treble in same place, * 3 chain, 1 double in next cross treble, 3 chain, 4 long treble, 3 chain, 4 long treble in next cross treble, repeat from *. At end catch top of 1st long treble.—2d row. Slip stitch to loop of 3 chain, 1 double, * 7 chain picot back to 6th from needle, 1 chain, 1 double in loop, repeat from * 3 times more; 5 chain, 1 double, in next loop; repeat from 1st *.



THE FINISHED CHEMISE TOP.

The same is put round outer edge of sleeves. The first two rows are put round lower part of yoke and inner part of sleeve. The corners are the same as at neck part of yoke, and at gusset point put 2 groups of 3 long treble in loop of chain, with 5 chain between. This part is finished by adding 2 rows of doubles. Draw in at corners and put 3 trebles in 1 stitch at gusset point of sleeve.



THE SLEEVE OF THE CHEMISE TOP.

To Fill in the Wheels.—Draw through the cotton at a loop of 7 chain, make 5 chain, 2 long treble in same place, 3 long treble in each of next 3 loops of 7 chain. Draw 1 stitch through all and fasten off.

Fasten off all ends. Ribbon may be run in lines of cross treble.

Among the many other pretty things in knitting that can be made by the industrious woman during the idle hours on Summer piazzas may be named

A KNITTED STRING BAG.

Materials.—Four needles No. 11, and two balls of knitting silk or linen floss (one orange, one black). Cast on (in orange) 24 stitches on each of three needles.

1st round. Plain knitting. * 2d round. Knit 3, make 1 by putting thread over needle, slip 1, knit 2 together, pass the slipped stitch over, make 1, and repeat from * all round —3d round. Plain knitting. 4th round. Make 1, slip 1, knit 2 together, pass the slipped stitch over, make 1, knit 3, and repeat to end. 5th round Plain knitting. Repeat rounds 2, 3, 4, and 5 twice more, but work the last plain round in black. In black, work the 4 pattern rounds three times, but the last plain round in orange. Work the 4 pattern rounds in orange four times, the last plain round in black In black the 4 pattern rounds twice, once in orange, twice in black, 4 times in orange, then 4 plain rounds of knitting in black. Make a round of holes thus: Make 1 (by putting thread over), knit 2 together, and repeat all round. Knit 4 plain rounds. Cast off. Work with orange one round of crochet edging thus /: 4 treble, miss 2, 1 double crochet, miss 2, and repeat from * / all round. Place a piece of thick copper wire in the holes and fasten the ends into a circle, then tie a ribbon on either side, and hang the string bag in a useful corner or on the handle of an office table.

Other articles which are appropriate for "pick-up work" are a Neapolitan Duster Bag and a Japanese Lantern Bag for a garden or greenhouse. The former is made of cotton No. 5 or linen floss, in pink, black and green, and in general characteristics resembles an old-fashioned silk purse or saddle-bag. The Lantern Bag is of the same materials, in black, heliotrope and pale green. It may be hung in the greenhouse for holding gloves, scissors, apron, etc.

NEAPOLITAN DUSTER BAG.

Cotton No. 5 or knitting silk or linen floss, four needles No. 10 (for pink, green, and black). Cast on 30 stitches on each of three needles, and knit round and round in plain knitting for 30 rows in black. Join the pink, and work 9 rounds, 5 rounds black. Join the green, and work 9 rounds, 5 rounds of black, and repeat these stripes until there are three stripes of pink, and three stripes of green; then work 3 rounds of the next black stripe, and work backwards and forwards, one row plain knitting, and one row of purling, thus making the opening of the bag.

In the same way work 14 rows in pink, 14 rows in black, 20 rows in green, 14 in black, 14 in pink, 2 in black, and work round and round again in black for 3 rounds, then work in stripes at the other end until there are three stripes of pink, and finish with 30 rounds of black. Cast off, gather, and finish off with a tassel of black. Gather the other end, and finish with a tassel.

Place two large bone rings on to the bag, as the rings on a long purse, fasten the two rings loosely together with a bow of ribbon, and hang on to the wall.

JAPANESE BAG FOR GARDEN GLOVES

Materials.—Four needles No. 8, and one ball of knitting silk or linen floss or cotton (2 oz.) of black, one of heliotrope, and two of pale green Cast on 42 stitches on each of the 3 needles, and work round and round in heliotrope for 10 rounds of plain knitting. Join the black and work 12 rounds. Join the pale green and in pattern work—1st round. Knit 3, make 1, slip 1, knit 2 together, pass the slip stitch over, make 1, and repeat from beginning of round to the end.—2nd pattern round. Knit.—3rd pattern round. Make 1, slip 1, knit 2 together, pass the slipped stitch over, make 1, knit 3.—4th round of pattern. Knit. Work 3 more repetitions of these pattern rounds, and five rounds of plain knitting in black Four repetitions of the 4 pattern rounds in pale green, and 5 rounds of plain knitting in black. Two repetitions of pattern rounds in heliotrope, and 5 rounds plain knitting in black. Four repetitions of pattern rounds in green, 5 rounds plain knitting, black. Four repetitions of pattern rounds, green, 12 rounds plain black. Nine rounds plain heliotrope. Gather one end, and finish with a double hook of copper wire for a pair of scissors. Run a strong copper wire through the top to fasten the bag open in a circle; the same in the second green stripe from the top, and the same in the second green stripe from the bottom. Hang on to a nail in the greenhouse, from the top inside, with a ribbon or cord, to hold garden gloves, apron, etc.

Of course the colors selected can be varied to suit individual taste. The copper wires give the bag the peculiar shape of a lantern; hence its name.

New Styles in Shirt-Waists

No. 1311. Ladies' Shirt-waist. Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure
Price 15 cents

No. 1311. Ladies' Shirt-waist. The trimming straps on the front and cuffs of this shirt-waist of porcelain-blue pongee, give it a distinctive touch. Clusters of plaits are arranged at each shoulder in front, and stitched to yoke depth. The lower sleeve fullness is formed in dart tucks. A lining is provided which may be used if desired. The pattern is cut in sizes 32, 34, 36, 38, 40 and 42 inches, bust measure. Size 36 requires 2½ yards of 36-inch material. Price, 15 cents.

No. 1173. Ladies' Waist. The popular elbow sleeve is shown in this waist of pearl-gray poplinette. Ruffles of lace, or a cuff may be used to finish the sleeve, or it may be left short to be worn with elbow length gloves. The front plait is arranged to simulate a box-plait, and is trimmed with allover lace, dark heliotrope velvet ribbon and velvet covered buttons. The girdle is of messaline. The pattern is cut in sizes 32, 34, 36, 38, 40 and 42 inches, bust measure. Size 36 requires 3¼ yards of 40-inch material. Price, 15 cents.

No. 1152. Ladies' Shirt-waist. A smart waist of white canvas is shown here, which is made with a French back, and a cluster of tucks each side of the centre plait. This would be a good model upon which to use the fashionable hand embroidery. Large pearl buttons trim the front plait, and the sleeves are gathered into a narrow cuff. The pattern is cut in sizes 32, 34, 36, 38, 40 and 42 inches, bust measure. Size 36 requires 3½ yards of 32-inch material. Price, 15 cents.

No. 1152. Ladies' Shirt-waist. Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure
Price 15 cents

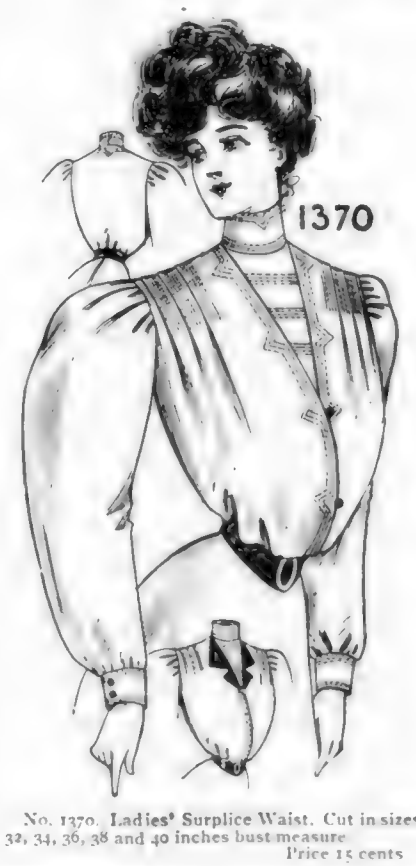
No. 1173. Ladies' Waist. Cut in sizes [illegible]
Price 15 cents

No. 1377. Ladies' Shirt-waist. This pretty shirt-waist is closed in the back, and is tucked in front to the bust. It is developed in natural-color pongee, and the decoration of brown silk braid simulates a yoke. The full sleeve has a cuff effect formed by vertical tucks, crossed by bands of braid. The pattern is cut in sizes 32, 34, 36 and 38 inches, bust measure. Size 36 requires 3¼ yards of 36-inch material. Price, 15 cents.

No. 1370. Ladies' Surplice Waist. Surplice effects are in high favor, and are shown in handsome blouses as well as simple shirt-waists. The one illustrated is made of white nainsook, and folds over a chemisette that may be of the material, or of fine lawn with a trimming of Valenciennes lace. Rows of stitching can be used to finish the surplice, or lace frills would be effective. Tiny lace rosettes fasten the waist, and the full sleeve is gathered into a narrow cuff. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Size 36 requires 3½ yards of 27-inch material. Price, 15 cents.

No. 1377. Ladies' Shirt-waist. Cut in sizes 32, 34, 36 and 38 inches bust measure.
Price 15 cents

No. 1362. Ladies' Shirt-waist. This waist is particularly stylish, and is suitable for development in China silk or any of the Summer fabrics. In this instance it is made of white butcher linen, and is tucked back and front to yoke depth. The front tucks are crossed by three stitched straps, fastened with small pearl buttons. The sleeve is formed into a triple puff, by means of tucks and straps, and is finished by a moderately deep cuff. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Size 36 requires 3½ yards of 27-inch material. Price, 15 cents.



No. 1370. Ladies' Surplice Waist. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure
Price 15 cents

No. 1412. Ladies' Shirt-waist. A charming model which is developed in white messaline. The tiny yoke is of allover Valenciennes lace below which the waist is tuck-shirred. This yoke could be omitted if desired for warm weather wear, and a deep collar of fine batiste or linon hand-embroidered, would make an effective neck finish. The waist has a French back, and has tucks arranged at each shoulder in front that are stitched to the bust. The sleeve is a full puff, tuck-shirred on the lower edge, that may be worn in elbow length if preferred. A cuff of allover lace changes it to a full-length sleeve. The girdle is of ashes-of-rose panne velvet, a fabric that has been in disfavor for some time, but is being revived successfully this season. The pattern is cut in sizes 32, 34, 36, 38, and 40 inches, bust measure. Size 36 requires 4¼ yards of 36-inch material, and ¾ of a yard of allover lace. Price, 15 cents.

No. 1362. Ladies' Shirt-waist. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure
Price 15 cents

No. 1412. Ladies' Waist. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure.
Price 15 cents.

Talks to Our Girls.

By Miriam Manning.

Readers of THE PICTORIAL REVIEW inquiring for shops where mentioned articles may be purchased should enclose a stamped envelope for reply and state the page and date.

Doubtless you have all heard of Helen Keller, the blind, deaf, and dumb girl who has no means of communication with the outer world, but by touch, that stricken and lonely child, whose imprisoned soul was unable to reach out to the warm human world, until it seemed destined to know nothing but the chill of desolation. A miracle—for it was nothing short of a miracle—the patient self-devotion of Helen's teacher gave it hope and liberty; gave to the girl that faith in optimism upon which she takes her stand in the little volume she has donated to the world entitled "My Key of Life."

TO FRAME YOUR PICTURES.

Of course you are aware that pictures can be passe-partouted at home and look as well as the purchased article; and that the binding is to be had in rolls in art and picture-framing establishments. It is already mucilaged and so readily applied to the glass. The picture should be secured and fitted to the mat and back, the glass cleaned carefully and laid on the picture, being sure that the edges fit exactly, when the binding can be applied. With a little practice you will be able to do charming things. Frames of plain wood can be made by the home carpenter, if he or she owns a mitre box. After being made, the finishing, in this day of stains and gold finish, is a matter of but a few moments' work. Pyrography, if one can do it, is a means of beautifying these home-made frames, as it is for many other articles of home decoration. In hanging pictures the rule is that the centre of the picture should meet one's eye. Too many pictures in a room are not artistic.

MAKE HOME HAPPY.

Our times are indeed "electric" in more senses than one. It seems as though we grow *staccato* in our movements, in our manners, in our talk. I wonder why more people cannot be "happy thinking." I borrow the phrase from one of the most delightful of Robert Louis Stevenson's exquisite essays—on a walking tour. Read it for yourselves, and I fancy you will have an altogether new view of the possibilities of happiness that are bound up in a quiet hour alone with one's own thoughts. But to sit down deliberately to think, some may object, is more often than not to think about one's self, and surely that cannot be either wise or healthy. It depends altogether on which of two lines you start your thinking—the way of vanity or the way of wisdom. Vanity's way of thinking of self is of that self as an ornament; wisdom's way is to regard one's self merely as an instrument to be used for the good of others. I cannot believe that that thinking can be other than "happy" which blossoms in loving plans and purposes for those with whom we have been, or are going to be brought into contact. If each of you, for instance, were to be "happy thinking" for a quarter of an hour every day, of what you could make of your own home, who knows but you might find yourself very soon within hail of that ideal which some of us think we have left behind us forever—the sweet, simple life of home? I think girls and boys are apt to forget that it is they—and not their parents altogether, after all—who have the making of home in their own hands. Think it out in some quiet leisure.

ONE GIRL WHO MADE MONEY

I heard of one girl recently who made pocket-money at home by raising flowers in a greenhouse. Not that she had any ambition to be rich, for she would much rather have had a small income derived from her own resources than inherit a fortune and have no necessary work in life. Of course she knew it was a bad thing to be always thinking about money-making, and the mercenary spirit is terribly apt to grow upon one; but it seemed to be a natural instinct for her to try to "turn" as many honest pennies as possible, and having been born on a Thursday, she was therefore predestined to "work hard for her living."

She was given the use of the conservatory at the back of the house for six months as an experiment. She started in September, invested about $10 in bulbs,—100 hyacinths and 250 small scarlet tulips—and spent the rest for pots. After planting her first crop the pots were buried in the ash heap at one end of the greenhouse. Eventually the pots were brought out and arranged on the shelves, and by the middle of November the flower show was beginning. After various vicissitudes she was rewarded at last with a beautiful array of blossom. After the bulbs had bloomed and all been sold she devoted herself to raising tomatoes. Fifty plants had begun to bear fruit by the end of June. Her total receipts from these several sources amounted to $35.20 for that one season, and she intends to continue it for another on a larger scale.

HOW OTHERS MAY SUCCEED.

When a girl has an especial talent in any direction, there is always some sort of an opening for her needs if she go in search of it, but if she sit down calmly and expect it to come to her the chances are that she will be disappointed. With some artistic talent and a knowledge of trade requirements one such can possibly find employment as a designer of lace, wall-papers, carpets, curtains, etc., and firms that deal in materials for needlework, wood-carving, book-covers, and the like would use really good designs. Wall-paper firms are always ready to consider good original patterns which may be submitted to them, I am told. Some of the Christmas card firms employ women as designers, and for book-covers you might try any firm of publishers, though most have their own staff of designers.

If you are really anxious to succeed in any given direction you will persevere in spite of discouragement, for there is always a place for those who do not intend to fail, but are content to wait for the opportunity which shall utilize their gifts and talents.

A MAIDEN'S MELODY.

A maiden sat within her door,
And sang as many times before:
A man to daily toil passed by,
No love nor pleasure in his eye;
But when he heard the merry song,
He whistled as he went along.

A woman by the window wept,
For one who in the churchyard slept;
And when upon her hearing fell
That tune she knew and loved so well,
The flood of burning tears was stayed,
And soon a song her lips essayed.

Her neighbors heard the tender strain,
And softly joined the sweet refrain;
Thus all day long that one song bore
Its joyousness from door to door.

R. C. E.

Darken Your Gray Hair

DUBY'S OZARK HERBS

DUBY'S OZARK HERBS restore gray streaked or faded hair to its natural color, beauty and softness. Prevents the hair from falling out, promotes its growth, cures and prevents dandruff, and gives the hair a soft, glossy and healthy appearance. IT WILL NOT STAIN THE SCALP, is not sticky or dirty, contains no sugar of lead, nitrate silver, copperas, or poisons of any kind, but is composed of roots, herbs, barks and flowers. PACKAGE MAKES ONE PINT. It will produce the most luxuriant tresses from dry, coarse and wiry hair, and bring back the color it originally was before it turned gray. Full size package sent by mail, postpaid, for 25 cents.
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SUPERFLUOUS HAIR
PERMANENTLY REMOVED

By My Scientific Treatment Especially Prepared for Each Individual Case.

I suffered for years with a humiliating growth of hair on my face, and tried many remedies without success; but I ultimately discovered the **True Secret** for the permanent removal of hair, and for more than seven years have been applying my treatment to others, thereby rendering happiness to, and gaining thanks of, thousands of ladies.

I assert and **Will Prove to You,** that my treatment will destroy the follicle and otherwise **Permanently Remove the Hair Forever.** No trace is left on the skin after using, and the treatment can be applied privately by yourself in your own chamber.

IF YOU ARE TROUBLED, WRITE TO ME

for further information, and I will convince you of all I claim. I will give prompt personal and **Strictly Confidential** attention to your letter. Being a woman, I know of the delicacy of such a matter as this, and act accordingly. *Address,*

HELEN DOUGLAS, 187 Douglas Building, 25 West 21st Street, NEW YORK CITY

My **PU-RE-CO SOAP and CREAM** removes and prevents wrinkles and preserves the skin. May be had at all the best druggists or direct from me.
PU-RE-CO CREAM,.....50c. and $1.00 a jar.
PU-RE-CO SOAP, a Box of Three Cakes.....50c.

A PERFECT FIGURE

SPECIAL OFFER

FREE! **Five Days' Trial Treatment** with booklet and full instructions (sealed); just enough to convince you that the **Jansdorf method** will positively develop the **Bust** from 2 to 8 inches in three weeks. Thin cheeks, neck and arms made plump. No appliances; no drugs; easy to use. **Sure, permanent** and the only healthful and harmless method. 12 years of success. Send name and 5 cents for postage.

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NECK AND ARMS
Instantly Removed Without Injury to the Most Delicate Skin

In compounding, an incomplete mixture was accidentally spilled on the back of the hand, and on washing afterward it was discovered that the hair was completely removed. We named the new discovery

"MODENE"

Apply for a few minutes and the hair disappears as if by magic. IT CANNOT FAIL. Modene supersedes electrolysis. Used by people of refinement and recommended by all who have tested its merits. Modene sent by mail in safety mailing-cases on receipt of $1.00 per bottle. Postage stamps taken. Address MODENE MFG. CO., Dept. 105, Cincinnati, O.

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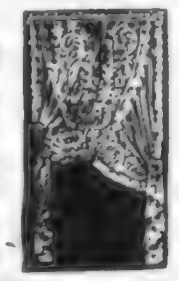

STAMP YOUR OWN SHIRTWAISTS!

Perforated Patterns of new, up-to-date shirt-waist sets, fronts, collar and cuffs; choice of Grape, Chrysanthemum, Eyelet or Apple-blossom, including two extra turnovers, one tab collar and cuffs to match. All this with powder and directions for **15c**

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LATE MODELS, SHOWING SHIRT-WAIST SUIT AND SUSPENDER DRESS.

Tissue Paper Patterns of the Above Designs, 15 cents for Each Number. Pinned Paper Patterns of these Models will be cut, if desired, in Stock Sizes, at the following prices: Waists, $1.50; Skirts, $1.50. Entire Costume, $2.50. Cut to Special Measure, each, 50 cents extra.

Nos. 1508-1456. The vogue of shirt-waist suits is increasing, and they are being made up in silks, plain, fancy and checked, and in all sorts of washable materials. The one illustrated possesses that indefinable quality we call style, although the lines are simple. It is developed in white linen, and the waist is arranged in lengthwise tucks, each of which is covered by a band of embroidery. A tab of embroidery covers the shoulder seam, and the three-quarter sleeves are finished with embroidered banding and edging. With this is worn one of the new silk braid belts, in dark green, with pearl buckle in the same shade. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Price, 15 cents.

The Skirt (**No. 1456**) is of the umbrella type, and is cut in fifteen gores, with a band of embroidery on each seam, ending in a point. The material should be cut away beneath this embroidery. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches, waist measure. Price, 15 cents. To make the suit in medium size, 12 yards of 36-inch material, and 20 yards of insertion would be required.

Nos. 1492-1469. Suspender effects were so much admired on little maids last Summer, that they have been adopted this season, by mammas and elder sisters. A particularly smart effect is shown in this model, developed in lavender linen, with a blouse of fine white batiste, which is made quite simply, with a plait down the centre-front, and full length sleeves gathered into a cuff. Double suspender straps of linen extend over the shoulders, and are crossed at the centre, front and back, by tabs. The girdle is of heliotrope silk braid, with an oval pearl buckle. An embroidered linen belt would be equally effective. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Size 36 requires 3½ yards of 32-inch material. Price, 15 cents.

The Skirt (**No. 1469**) is of lavender linen, and is cut in eleven gores. Plaits are inserted below the knee to give the fashionable flare, and tabs and small pearl buttons make a good trimming. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches, waist measure. For the skirt and bretelles, 10 yards of 27-inch material would be required. Price, 15 cents.

The Proper Conditions for Sleep

By J. C. Cornell

We spend one-third of the twenty-four hours in sleep, and during that period decide the dormant pose of the features. Whether we sleep or rest, breathe and distort our faces, lie in cramped and awkward positions decides the condition of our muscles the following day. Most of us do not know how to sleep. We lose consciousness, lie constrained and, peradventure, snore. No one of us walks for eight hours on end every day, or adopts one attitude with a limb, or one mood, for such a stretch. The one habit which more than any other tends to fix character and health, and beauty, is untaught. Nurses do, indeed, watch the babe in the cradle, just when Nature can most be trusted. Mothers glance at their cherubs in their teens, at whiles, but more to admire a dimple than to see if all's well. The restlessness which leads to exposure and chills and pneumonia is not treated as a vice to be eradicated by the stoppage of the cause, which in nine cases out of ten is improper diet.

The object of sleep should be to give *all* the human mechanism a rest; to rejuvenate the languor, to displace the frown and the drawn lines of anxiety by the smoothness and forgetfulness of peace. Three things are essential: the brain must be on furlough, the body must be at ease, the lungs must be inhaling pure air—through the nostrils. Unless the mind has its nightly nirvana the soul will be jangled, sooner or later. Dreams are discords, proofs of disordered machinery. Worry, disease or malnutrition may be the cause of disturbed sleep. Late suppers, a dietary that is oversupplied with sugar, alcohol or meat will lead to the symptoms that bespeak wasted nights. A furred tongue in the morning should be taken as a hint to stop supping. Jarring starts on the way to the Land of Nod are signals of danger; probable warnings that the liver is weary and the heart concerned. Halve the meat; be stayed with apples, with all ripe fruits in season; give the overworked gastric agents a holiday. You can overwork the infinitely small organisms of the unconsidered automatic parts, as surely as you can tire your entire self by, say, too strenuous tennis, overmuch of the dance. When dreams persist, you have been overworking the physique, whole or in part. Stop the overwork, which is oftenest a matter of table rules. Plainer living will yield the perfect rest. Make the night's repose the paramount demand. Not to sleep is to die by inches. To continue a course that murders sleep is to kill one's self . . . and first to spoil one's face and figure. The insomniac's heavy jowl and jaded eyes and wrinkled brow spell unhealth and ugliness. 'Tis sweet oblivion that yields the jocund spirit, the angelic face. And oblivion is easily won. Exercise, diet, habit, will even banish the woes that come of mishaps in strife, and failures, jealousies and losses.

If the mind is unhampered by the fidgets of its subalterns—lungs, liver and the rest—it almost of a surety follows that the body is in repose: whether adequately, depends on pose as much as mattress. There cannot be perfect ease unless one has all the bed to one's self. Too much of rigidity spoils peace. Cats give a clear hint as to how Nature would have us comport ourselves at nights; children when they begin to toddle fall by instinct into the right lines. Our Simian ancestors curl themselves up in a manner which Schools of Physical Training can not improve upon. Nature asks that we should be at ease, unbend, take the strain off every muscle, make every angle comfort-giving. Relaxation is the religion of the bed. To be on one's back is to use in some degree the very strands of living wire which have been astretch all day; to have limbs straight is to rob the larger joints of well-earned change. The hips and knees should be bent, the arms stretched out at half range. Try lying on your right side in the position this involves; it not only yields the greatest relaxation of muscles, and reduces to a minimum the pressure on the heart, but ensures against the dangerous tendency to turn over upon the spine. It is only in this attitude that the body can have the ease that it needs: the absolute cessation of strain upon the muscles.

THE CORRECT POSE IN SLUMBER.

To learn to breathe we must turn again to babes and sucklings. We all begin aright with deep nasal breathing, but soon we turn lazy, and are satisfied to half fill our lungs. If it depended on our volition, we should forget to breathe at all! In the day we turn the air direct upon the lungs through the mouth on the slightest exertion. At night, by too much pillow, we force the head into a wrong relation with the chest, the mouth falls open, and we snore, or have a series of short and periodical deep inspirations.

It is quite impossible to have a well developed bust if one breathes inefficiently. But the trouble does not end there: Nature intended that the lungs should be whip and incentive to half the other organs; that full inhalation should, by extra-oxygenating the blood, keep the heart in trim and the complexion clear, and the brain fit; that the pressure downwards of a full intake should bid the stomach be up and doing, give the abdominal muscles their cue. Self-massage of the interior; this follows deep breathing, and without it one must lack much of grace, symmetry and health.

The minimum of bed-clothing is requisite of course; to sap one's energies by smothering one's body at night is obviously unwise. A compromise in mattresses between downy softness and Spartan hardness. Hair as a bedding has been the subject of criticism. I find no fault in a feather bed; let us, to secure ease, have a restful nest. It is in the multitude of coverlets the danger comes; first by giving an unhealthy high temperature, and next by guaranteeing a chill if in dream or by movement a shoulder becomes exposed. That incident of the shoulder would be quite impossible if it were the rule to lie on as well as under the coverlet; to tuck it in, and roll over upon it in such a way that when one finally nestles for sleep a turn of the upper covers are under the right side of the body as it rests, and tightly drawn against the neck and spine. Also, as a matter of course, the window must be open at the top, and the fire flue and door open. Have pillows so arranged that they do not keep the neck astrain. The temperature should be the lowest that permits comfortable drowsiness.

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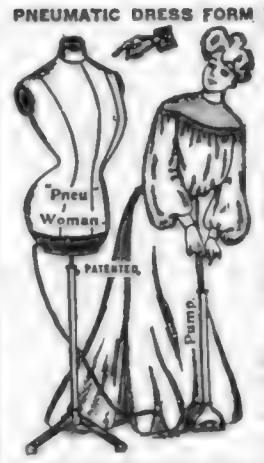

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Correct Attire for Men

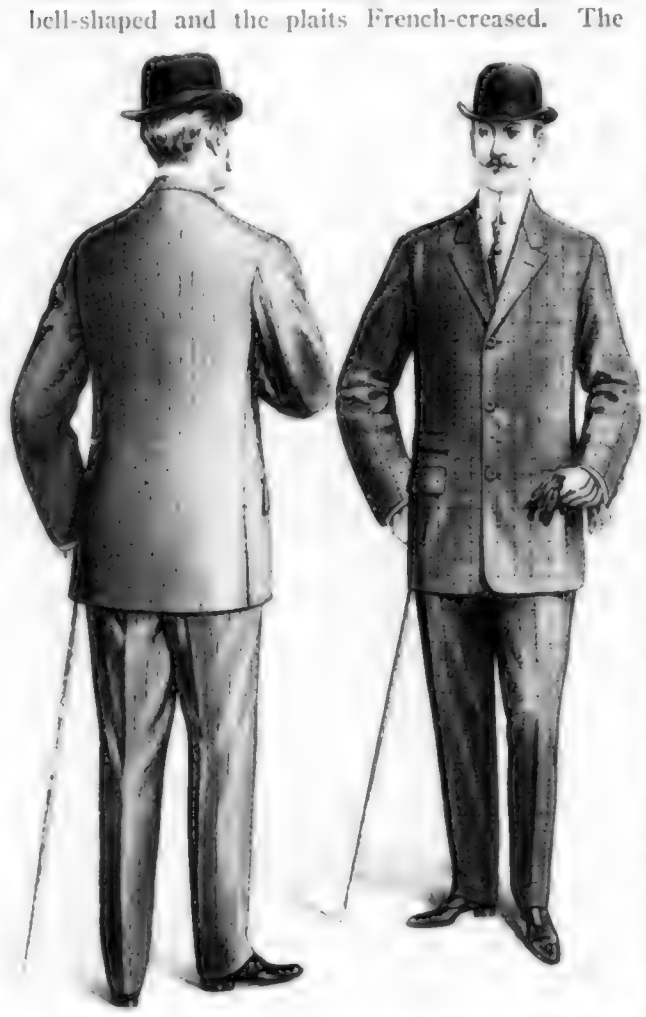
For the Summer Season

(Courtesy of The American Gentleman)

DOUBLE-BREASTED FROCK COAT FOR AFTERNOON WEAR.

THE man who would be well-dressed and who wishes to conform to the prevailing fashion in such matters need not go far to obtain the realization of his desires, for there are good tailors in plenty. The styles for the Summer season are now established and it is possible (through the courtesy of *The American Gentleman*, a periodical that is the criterion of the best and newest in men's attire) to speak authoritatively of what is to be worn.

The double-breasted frock suit illustrated is in light worsted and is the proper thing for afternoon wear this present Summer. The shoulders are of natural width and finish, and the lapels are silk-faced to the buttonholes; the skirts are full bell-shaped and the plaits French-creased. The edges are prick-stitched and the sleeves have three buttons sewed on the cuffs. The white piqué waist-coat is double-breasted and has a peaked lapel. The trousers are neither loose nor tight-fitting, but just natural.



THE SACK COAT SUITABLE FOR BUSINESS PURPOSES.

The fronts of the three-button sack coat illustrated on this page and appropriate for all business purposes have straight edges and are rounded slightly at the bottom. The flaps of the pockets are arranged to go in or out, the edges being double-stitched for three-sixteenths of an inch and the seams are plain. The sleeves are finished with an open vent and two buttons; and the trousers are slightly exaggerated over the hip and thigh.

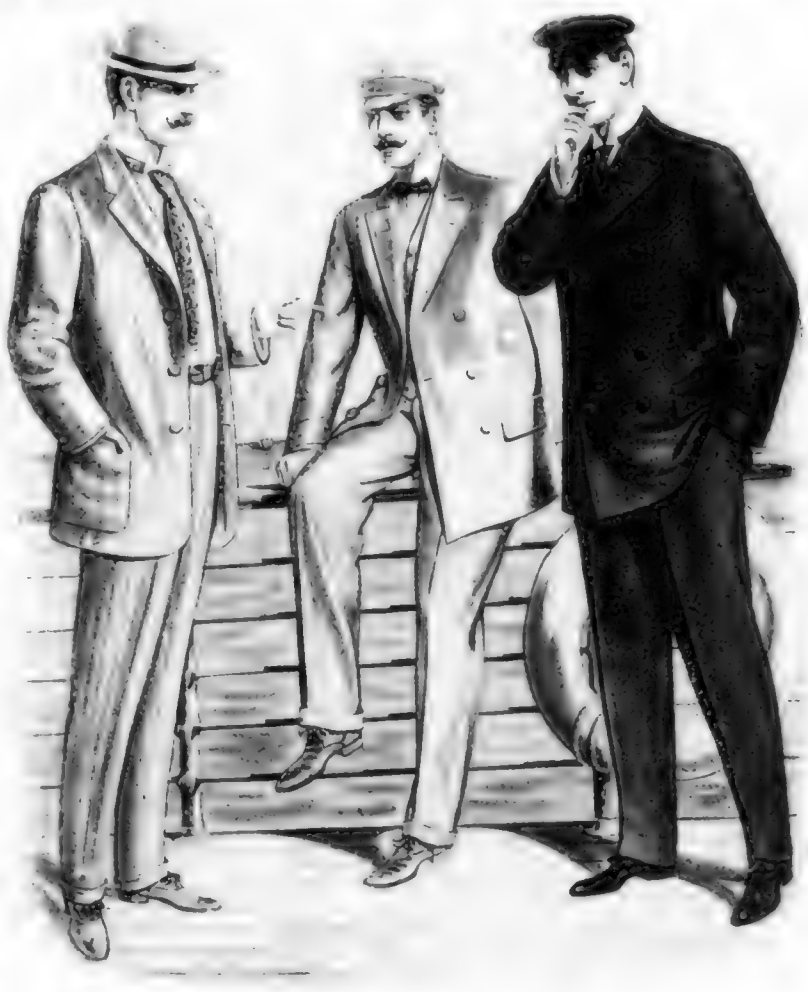
The waist-coat has no collar and is finished with a decided dip effect, the points being cut away sharply.

Three styles of coats are shown in the yachting suits illustrated—the single and double-breasted three-button sacks and the four-button double-breasted sack. The latter is of blue unfinished serge. The breast pocket is finished with a welt and the lower pockets have flaps that go in or out. The edges are stitched one-quarter of an inch in depth and the seams are lapped and stitched to match them. The double-breasted three-button sack suit, as represented, is of white flannel, having similar general characteristics to the four-button suit just described. The vest is collarless and single-breasted, with a marked dip at the bottom. The single-breasted sack suit is fastened with three buttons, the material being of striped flannel. There are patch pockets and the sleeves are finished with an open vent and two buttons instead of a cuff.

The Norfolk golfing suit shown in the attire for outing occasions is made of fancy cheviot and has a single plait on each side, beginning under the belt at the waist and ending under the collar. This gives it a slight flare over the hip. The front pockets are placed under the plaits and the side-pockets are patched. The breeches have the bottom finished the same as are the riding breeches, and are made very full over the hip and thigh. The front and back views of the other costume illustrated represent a suit of striped homespun. All the pockets are patched. The trousers are the same as described for the striped flannel yachting suit.

This covers the ground of necessity for the well-dressed man for this Summer, for his leisure hours, his business and his outing occasions. If he would be always correctly attired let him ask his tailor to show him *The American Gentleman* plates.

OUTING SUITS OF HOMESPUN AND CHEVIOT.



YACHTING SUITS OF SERGE AND FLANNEL.

Domestic Experiences

A Symposium

THE VALUE OF LABELING EVERYTHING.

My experience a few days ago taught me to label everything that is not marked, as soon as it comes into the house. I needed some cream of tartar which was kept in a can with another package. Both packages were in paper of the same color and both tasted alike, so I used what I thought was cream of tartar. Imagine my surprise when I found that I had used boric acid! My dessert was not baked, so it did not appear on the table. Boric acid is invaluable in my home. One teaspoonful in a teacup of hot water (for it will not mix in cold) and used when cool as wash for sore eyes and mouth and for any eruptions on the face, will stop irritation. As an antiseptic it is excellent and can be used on the youngest infants.

Mrs. W. D. M.

FOR THE BABIES.

Some babies are subject to fevers, and in such a case a bath of one part of alcohol to two parts of water helps greatly to reduce the fever, besides not being dangerous to the child. This bath may be given whenever the temperature is high. A good remedy for colic in babies is hot water taken from a feeding bottle or spoon. The water may be as hot as can be swallowed, this to be determined by the nurse. Give as much as the child will take. This heats the stomach and absorbs the gases so that relief follows very soon, with no bad after-effects. When very constipated, an injection of starch water is very helpful and soothing. These remedies are indispensable in our home.

Mrs. R. A. I.

KITCHEN USES FOR PAPER.

I find newspapers almost indispensable in the kitchen, where I keep them handy to my table. I tear off a quarter of a sheet to wipe off my greasy dinner plates, etc., for I never think of using my dish-rag to wash out greasy pots, pans, etc., until all the grease has been removed. The grease clings to the paper and when it gets soiled I throw it in the stove and take a fresh one. It is a wonderful saving on your dish-cloths. I use paper which I have dipped into ashes for cleaning the black off the bottom of pots, and I always wipe my stove with a paper. Mrs. O. G.

WHEN CROUP APPEARS.

At the first symptom of croup, which is always an unmistakable cough, let the person who has the care of the sufferer lie down by her side and cover her closely so that no cold air can reach any part of the body except the head. Place the open hand, palm down, upon her chest, clasping the throat lightly yet firmly with the thumb and fingers. Keep the hand in this position, not removing it for an instant until the cough loosens, which it will do in a short time. This is such a simple remedy that people are usually afraid to try it; but one trial will convince the most skeptical of its efficacy. I have tried it myself repeatedly and never have failed to rout the dread disease.

Mrs. C. H. J.

TO CLEAN PAINTED WALLS.

Put baking soda in a flat dish and dip a moist sponge therein and apply to painted walls. Wash off with warm soap-suds and rub dry. This is excellent for bed-rooms and bath-rooms where the walls are painted. I have tried different methods myself but find this one the best as it leaves no streaks and the walls will look like new. Mrs. H. H.

TO RELIEVE THE STRAIN.

In order to relieve the strain from buttons and button-holes of spencer waists that open down the back, I put a button on one end of the tape (with which the waist is stayed at the waist-line) and a button-hole on the other. When the waist is buttoned the strain is on the tape instead of the waist. E. H.

TO REMOVE COFFEE AND TEA STAINS.

While the stain is still fresh lay the cloth over a pan and pour boiling water through it. This very simple remedy will prove efficacious and the stain will never show again. It has worked every time with me, and I am sure it will with others if they will only try it. You will find this way much easier than letting it dry and try to get it out in the washing. Besides, it is much easier on the tablecloth and yourself as well.

E. R.

TO KEEP A CHILD'S DRESS DRY.

If your child is cutting teeth or drooling, pin a pair of dress-shields in the undershirt or the dress of the child, covering with a bib if on the dress. You need have no fear of a cold on the lungs or chafed skin. The dress-shield can be washed out in clear water and dried overnight.

C. E. W.

UNSALTED BUTTER FOR BABIES.

In a paragraph on good health for babies in the March number, we are told to give the baby fresh, unsalted butter for constipation. As this article would be hard to procure, especially in cities, it may easily be made, as follows: Get one quart of good sour cream, put it into a large fruit jar and fasten the cover tightly Shake vigorously for several minutes until it turns to butter, pour off the buttermilk, put the butter into a bowl and wash well with cold water After pouring off the water, work well with a spoon and you will have butter as good as any you could get from a farmer. C. C.

A NOVEL IDEA.

We had an old four-drawered bureau with wooden knobs and a flat top. I wanted, but could not afford, a desk. One day it occurred to me that a desk could be contrived by using this bureau. By the aid of soft soap and, later, hot water, the paint was soon removed. I sandpapered the drawers and removed the handles, puttying up the holes. The carpenter made a plain desk-top, 18 inches tall, to fit the bureau-top, from packing boxes, having three rows of pigeon-holes 4 inches deep across the top part, with a let-down writing-board in front having lock and key. When stained oak and varnished, with brass handles attached, I had a good desk at much less cost than I could have purchased one of the same size. N. M. P.

TO CLEAN A CARPET.

After trying experiences in cleaning carpets with various soap mixtures, I discovered the following successful method: Add to one cupful of corn meal enough gasoline to make a thin mixture. After thoroughly sweeping a carpet begin at the centre and with a five-cent brush rub the mixture well into the pile of the carpet. Mix only a small amount and cover only small spaces at a time. After going all over the surface, sweep with a clean broom until all of the corn meal is removed. The carpet will be clean and bright and not look scrubbed. *Have the windows open and no fire or flame near.*

V. D. B.

TO REMODEL OLD SKIRTS.

What turns time backward faster than old-fashioned skirts? I had a lovely blue five-gored skirt which I ripped, sponged and pressed. By using a PICTORIAL REVIEW pattern for a plaited skirt as my design it came out all right with the exception of being not quite as full in the plaits. I re-seamed, turned and stitched to the knee to imitate plaits and the result was all that could be desired in the way of a plaited skirt. The next best point made was that it saved six or eight dollars. J. A. P.

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Cut to Special Measure, each, 50 cents extra.

Nos. 1516-1495. The fashionable silhouette, which requires broad shoulders and a small waist, is shown in the jacket of this costume of glacé taffetas, shading from gray to lavender. The square opening and the fronts are outlined with black silk braid. A distinctly new and original sleeve is shown, in the modish elbow length, finished with braid and embroidery, and the girdle is of dark-gray messaline. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Size 36 requires 6 yards of 20-inch material. Price, 15 cents

The Skirt (**No. 1495**) is made with a five-gored foundation skirt, and a tunic overdress, which is cut in two pieces, with a point at the centre, front and back. The tunic is edged with black silk braid. The pattern is cut in sizes 22, 24, 26 and 28 inches, waist measure. Size 24 requires 15 yards of 20-inch silk if the foundation skirt is made entirely of it. But if the skirt is simply faced half way, a smaller quantity would be sufficient. Price, 15 cents.

Nos. 1513-1502. A touch of piquancy is given to this costume of delicate lilac voile, by the chic bolero coat, which is fitted at the shoulders in front by dart tucks. The deep rolling collar is of voile and panne in a darker shade, and the panne is also used for the girdle and the cuffs on the elbow sleeves. Embroidered batiste banding trims the coat and forms the suspender straps that cross at the bust, and fasten on the girdle with amethyst buttons. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Size 36 requires 2½ yards of 40-inch material. Price, 15 cents.

The Skirt (**No. 1502**) is cut in eleven gores, and fits smoothly about the hips, with batiste banding covering each seam. Below the knee, underfolded box-plaits are inserted, to give the requisite fashionable flare. This is a decidedly smart model. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches, waist measure. Size 24 requires 7 yards of 40-inch material. Price, 15 cents.

Useful Information

¶ **Chinese Wisdom.** The Chinese people have many wise sayings, of which the following may be considered an example: If you have two loaves of bread, sell one and buy a lily—the lily being invested with some religious significance among them.

¶ **Sponging the Leaves of Palms.** The care of palms is a difficult problem, but if they are sponged occasionally with equal parts of milk and lukewarm water, they will retain a healthy gloss.

¶ **To Get Rid of Rats.** Rats are unquestionably the greatest pests alive, and it is said that if pieces of sponge are packed into a mouse hole the rodents will permanently vacate a house.

¶ **Care in Preparing Vegetables.** Did you ever notice how many housekeepers there are who, from motives of economy, bring the potatoes to the table with most of the "eyes" still visible! This is a source of disgust and fear, if no real danger to many, for, if the potatoes are not properly prepared, may not other things that we cannot see so plainly be in a still worse condition? Only the other day we read of a woman being poisoned by a worm in sweet potatoes. Can we be too careful in the preparation of vegetables for the table?

¶ **Mice May Be Driven Out.** Mice are very nearly as destructive as rats, and as hard to get rid of. If the bottom of a bureau or chiffonier is covered with a sheet of tin or zinc, protection from mice is secured, it is said.

¶ **To Remove All Odors.** In the interest of sanitation every pipe and drain in the house should be flushed with copperas solution to remove all odors and sediment once a week.

¶ **After-dinner Nap.** Even forty winks is refreshing at times, and a half-hour's sleep after dinner is, to many women, worth two-hours' sleep in the morning.

¶ **To Remove Discoloration.** Vinegar is good for many things, and it should be known that tea leaves moistened with vinegar will remove the discoloration in glass caused by flowers.

¶ **Novel Skirt-fasteners.** The snap fasteners from old kid gloves may be utilized to close the placket of skirts. It adds much to one's satisfaction as well as a neat appearance to have all skirt plackets securely fastened.

¶ **Profit in Chickens.** I am told by a veteran chicken-raiser that a flock of 100 chicks properly housed and cared for will, at maturity, show a larger profit than three times that number stunted and poorly matured through unwholesome restrictions in their housing, range and food.

¶ **Use for a Hairpin.** When a piece of food becomes lodged in the throat it may sometimes be pushed down with the finger, or removed with a hairpin quickly straightened and hooked at the end, or by two or three vigorous blows on the back between the shoulder blades.

¶ **After Lightning-stroke.** When one has received a stroke of lightning the following method for resuscitation will sometimes prove effectual: Shower with cold water for two hours; if the patient does not show signs of life, put salt in the water, and continue to shower an hour longer, or until revived.

¶ **Blotting-paper as a Cleanser.** When you wish to cleanse soiled water-color sketches or the margins of very fine books an eraser made of clean blotting-paper is more satisfactory to use than rubber erasers. Use as soft and thick blotters as can be procured.

¶ **Ammonia for Photographs.** Photographs having an enameled surface can be nicely cleaned with a soft cloth moistened with lukewarm water to which a little ammonia has been added. Use this very lightly and immediately wipe the picture with a soft dry cloth.

¶ **Mirrors and Looking-glasses.** Our grandmothers made a distinction between the mirror and the looking-glass. For instance, the mirror belonged to the parlor, and nearly always hung above the mantelpiece to reflect the few choice pieces of bric-a-brac, while the looking-glass was for private, personal use in one's bed-chamber and need not be so ornamental as the mirror. To-day, mirrors are not so often seen, except for personal and toilet uses. But if one has an heirloom they are anxious to display, it should be hung where it will reflect a pleasant view either a favorite view from a window or an artistic arrangement of choice pictures. Something beautiful or restful to the eye can be doubled with pleasure, otherwise one view is sufficient.

¶ **For Dusting Gilt Picture-frames.** When instructing your maid, tell her that a feather brush is preferable to a cloth for dusting gilt picture-frames, as the cloth wears and deadens the gilt.

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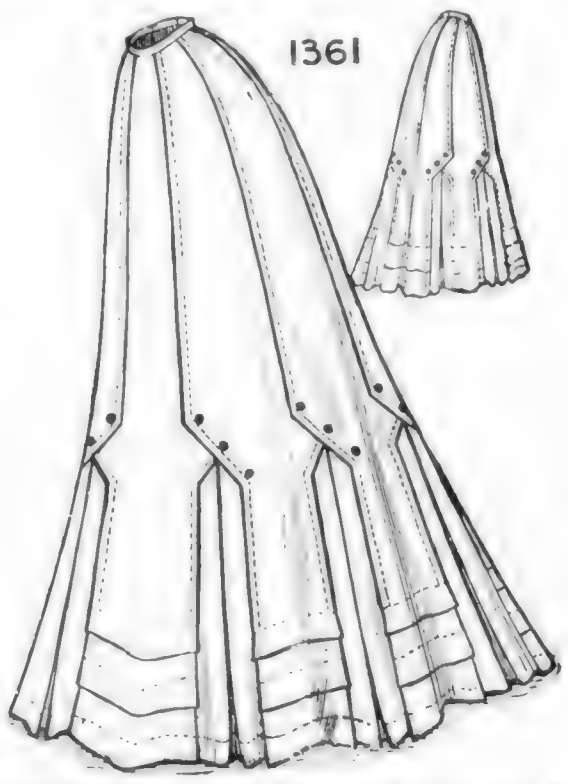
Spring and Summer Modes in Skirts

No. 1361. Ladies' Skirt. A smart walking skirt of black colienne, that is cut in seven gores, with nun's tucks at the lower edge of each gore. The seams are lapped, and below the knee, two deep side-plaits, facing each other, are inserted. There is an inverted plait at the back. This model would develop well in voile, Panama cloth, or any of the light-weight Spring suitings in stripes or shepherd checks. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches, waist measure. Size 24 requires 4½ yards of 54-inch material. Price, 15 cents.

No. 1494. Ladies' Box-plaited Skirt. Many of the newest imported models show the box-plaited effect, and it is particularly modish for separate skirts, and for those to form part of a shirt-waist suit. The one illustrated is developed in gobelin-blue linen, and is cut in thirteen gores. Box-plaits in graduating width are formed on the skirt in groups of two, with a panel between each group. Bands of heavy lace or embroidery insertion could be used as a decoration on the lower part of the plaits. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches, waist measure. Size 26 requires 6 yards of 42-inch material. Price, 15 cents.

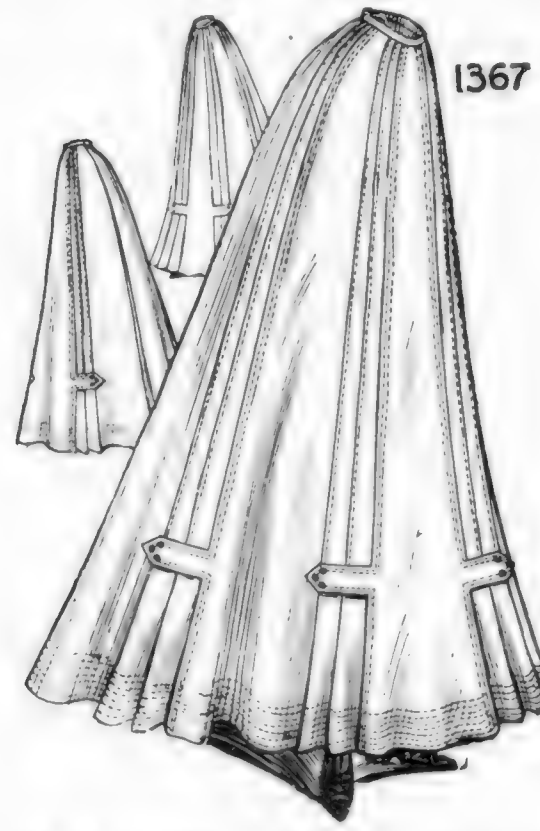
No. 1504. Ladies' Box-plaited Skirt. A different method of arranging the box-plaits is shown in this skirt of white linen, which is



No. 1361. Ladies' Seven-gored Skirt. Cut in sizes 22, 24, 26, 28 and 30 inches, waist measure. Price 15 cents.

equally effective. The skirt is cut in nine gores, and is formed in wide box-plaits all around. The plaits are stitched on the edge to knee depth, from below which they flare. A handsome lace medallion is inserted at the lower edge of each box-plait. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches, waist measure. Size 24 requires 9 yards of 36-inch material. Price, 15 cents.

No. 1500. Ladies' Tunic Skirt. This is a decidedly new style, and is in high favor in London for tailor-made as well as more dressy skirts. It is well suited for development in any of the supple materials, such as cashmere, veiling, colienne, voile, etc., which would display to the best advantage the graceful lines and folds of the overdress. The foundation skirt is cut in five gores, while the tunic consists of two pieces, and forms four points—one front and back, and one at each side. Lace, ribbon, or medallions could be used to trim the tunic edge, or it may be left plain if preferred. An effective decoration would be of half-inch velvet ribbon, put on in Greek key design, one of the season's most favored trimming ideas. The pattern is cut in sizes 22, 24, 26 and 28 inches waist measure. Size 24 requires 10 yards of 36-inch material, if the foundation skirt is to be made entirely of the fabric. Of course if lining is used under the tunic, less material would answer the purpose, the quantity depending on the depth to which the facing extends. Price of pattern, 15 cents.



No. 1367. Ladies' Five-gored Skirt. Cut in sizes 22, 24, 26 and 28 inches, waist measure. Price 15 cents.

No. 1367. Ladies' Skirt. In the latest models, a preference is shown for skirts side-plaited in groups, over those plaited all around. A good design is given here, developed in golden-brown Panama voile, which is cut in five gores, and is plaited in clusters of three at each seam. The plaits are stitched down to flounce depth, where each group is held in by a pointed tab. An inverted plait is formed in the back. The pattern is cut in sizes 22, 24, 26 and 28 inches, waist measure. Size 24 requires 6¼ yards of 48-inch material. Price, 15 cents.

The general style of skirts remains unchanged, the plaited ones being used for tailored gowns and shirt-waist suits, while circular models with a seam down the centre-front are liked for dress wear. The close-fitting effect about the hips, and extreme flare at the foot are still the fashionable silhouette, and skirts that clear the ground are more generally accepted than ever before. The vogue of white lingerie waists necessitates separate skirts, and plain black and white taffetas as well as checks and stripes, glacé and shot effects are in favor for this purpose.

No. 1494. Ladies' Box-plaited Skirt. Cut in sizes 22, 24, 26, 28 and 30 inches, waist measure. Price 15 cents.

No. 1504. Ladies' Box-plaited Skirt. Cut in sizes 22, 24, 26, 28 and 30 inches, waist measure. Price 15 cents.

No. 1500. Ladies' Tunic Skirt. Cut in sizes 22, 24, 26 and 28 inches waist measure. Price 15 cents.

Feminine Trifles

By Ellinor Stratton

THE maid or matron who can not make herself attractive this season, no matter how niggardly Mother Nature has been to her in the matter of beauty, is no true woman. For the accessories, such as stocks, chemisettes, fichus, and lingerie collars and cuffs, are so alluring, and so altogether dainty and charming, that it will really be our own fault if we do not contrive to soften our defects, and achieve some degree of beauty. Every taste is catered to by the creators of these lovely trifles, and one can but wonder at the cleverness and originality that produced so many different designs, no two apparently alike, and each more beautiful than the other. There is cause for rejoicing though, in this, for we who cannot squander our substance on these "airy nothings" can copy them at a fraction of the price asked in exclusive shops. This is emphatically the day of the girl who can sew, for everything feminine has the trail of handwork over it, and odds and ends of lace and embroidery can be turned into exquisite accessories, by the exercise of good taste and neatness.

♣ ♣ ♣

Chemisettes have an important niche in the display, owing to the popularity of surplice effects, and they are made of sheer lawn, batiste, linon, and mull, witlr tucks or plaits, medallions of lace and embroidery, and insertions and frills of lace. The material is always cut away from beneath the lace or embroidery, which is put on in straight bands between clusters of tucks, or in scrolls, circles or lover's knots. Frills of narrow lace, generally Valenciennes, put on to simulate a round yoke, give a pretty effect. Mitaine cuffs extending to the elbow are trimmed to correspond with the chemisette. Stocks, with the exception of those of the severe tailored type, are unlined, and are made of bands of narrow Valenciennes lace insertion put together with a fancy stitch or beading. A frill of lace, eased in, not gathered, finishes the top. If tabs are desired, they can be made of lace or embroidered medallions of various shapes, generally edged with narrow lace frills.

A lovely collar and cuff set of batiste, had an embroidered design of single violets and leaves scattered over the surface.

For plain shirt-waists, heavy linen turnover collars and cuffs embroidered by hand, are liked, and the stiff linen collars, which are so modish, are hemstitched around the edge. A smart bow should be worn with a collar of this description. A pretty neck dressing to wear with a slightly decolleté frock is made of velvet ribbon about an inch wide, preferably black, although ribbon the same shade as the gown could be used if desired. A band is worn around the neck, and fastened in the back with a jeweled pin. From it extend either five or seven pendant ends of velvet, the band at the centre-front being about five inches long with the others diminishing in length toward the back. Each piece is finished in a point to which is attached a crystal, amethyst, ruby or topaz pendant or a gold spike. This neck arrangement is becoming and easily made, and if fashioned of black ribbon, could be worn with a dress of any color. Many changes could be rung on the idea by a resourceful girl. For instance, the velvet bands could be embroidered in steel, turquoise or pearl beads, and little tassels of beads would make pretty pendants. Hand painting on white satin ribbon would also be effective.

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Among the imported models on exhibition recently, was a gown of dull sage-green taffetas, that offered excellent suggestions for fixing over a last-season gown. The waist had a deep square yoke or guimpe, front and back, of fine écru allover lace, and the bodice was brought up on this with small scallops. In the centre of each scallop was placed a mould covered with silver embroidery, and rimmed around with a frill of narrow Valenciennes lace. There were suspender straps over each shoulder fastened with a silver embroidered mould. The sleeve was in leg-o'-mutton shape, with the full upper part of lace, to which the silk lower portion was adjusted with rounded scallops and buttons, to correspond with the waist arrangement. The skirt was tight-fitting about the hips, with plaits inserted in each seam below the knee, headed with a double row of scallops. These inserted sections could be of lace flouncing to match the allover lace in the guimpe, if desired.

♣ ♣ ♣

The day of the exaggerated Pompadour has passed, for which we cannot be sufficiently grateful, and while the Pompadour style of hair dressing is too becoming to many women to be relegated to the limbo of discarded fashions, only a modest, slightly waved roll is in vogue, and it must not be pushed too far forward. Side combs are not so much worn as they were, but the back comb that is used to keep recalcitrant locks in place is still indispensable. Some of the newest are set with cameos. For evening wear the hair is generally arranged high, but for the day time it is *de rigueur* to have it low, as the small hats with high back bandeaux covered with quantities of flowers and ribbon bows, look better and fit the head better. when the hair is dressed low.

♣ ♣ ♣

Following the general trend of fashion, gloves must match the costume in color. Both in silk and kid gloves, every shade known to the dyer's art is shown. The greens, in the new cool-looking grayish tints, are particularly lovely; but the different tones of violet and lilac are also very charming. In kid gloves, the glacé is more in favor than suéde, and they fasten with two white pearl clasps. White will not be worn except with white gowns. Tan and gray are in evidence, as usual, and harmonize with every color. But to be strictly up-to-date your gloves must match your gown. The white gloves with embroidered wrist, of which I made mention before, are going to be very popular with white dresses, and the rage for hand-painted effects will probably extend to gloves. We are threatened with a revival of the silk and lace mitts, which the vogue of elbow sleeves will probably hasten. The woman with a pretty hand will find cause for rejoicing in this, but her less fortunate sister is not so enthusiastic.

♣ ♣ ♣

Ribbons are lovely this season, especially those in Pompadour and hand-painted effects. Immense roses and bunches of violets seem to be the favorite designs. The old-fashioned picot edge is in style again, and is used for bows on hats.

♣ ♣ ♣

The newest belts to wear with linen shirt-waists and shirt-waist suits, are made of silk fibre braid about two inches wide. They come in rich shades of red, blue, green and brown, and fasten in front with a large oval buckle of pearl, the exact shade of the belt.

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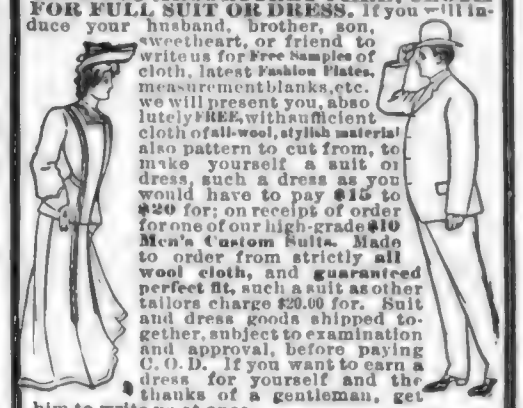

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Wavy Pompadours, $2.00

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PONGEE AND LINEN COATS IN THE NEWEST PARIS MODELS.

Tissue Paper Patterns of the Above Designs, 15 cents for Each Number. These Models will be cut in Pinned Paper Patterns, if desired, in Stock Sizes, at $2.00 each. Cut to Special Measure, 50 cents extra.

No. 1514. Pongee is an ideal fabric for a Summer coat of this description, and is in the height of fashion. It is employed effectively in this coat, which is an advance model from Paris, and embodies the best and newest style ideas. The yoke and front facing are of almond-green pongee, with a decoration of écru lace galloon, and three rows of narrow green and white soutache braid. The coat is adjusted to the yoke front and back, with fine plaits, that may be stitched down for some distance, or may be simply pressed to position. The sleeve is arranged in fine side-plaits at the shoulder, and box-plaits at the wrist, with a turn-back cuff of natural-color pongee, that has a trimming of green pongee, écru lace galloon, and soutache braid. The pattern is cut in sizes 32, 36 and 40 inches, bust measure. Size 36 requires 6½ yards of 27-inch material, with 1½ yards, the same width, for the yoke and the facing on the fronts. Price, 15 cents.

No. 1517. Coats of this style are more becoming to some figures than those of short length, and as Madame la Mode kindly permits the exercise of individual taste this season, models in half and three-quarter length are as much in vogue as the jaunty blouses, boleros and Etons. They are especially approved in linen, and will be worn all Summer for driving and traveling. In the coat of white linen that is illustrated, a semi-fitting effect is achieved by the use of inverted plaits front and back, that are stitched to the waist-line. A band of hand-embroidered linen is applied to each shoulder, to the rolling collar, and to the lower edge of the moderate leg-o'-mutton sleeve. The pattern is cut in sizes 32, 36 and 40 inches, bust measure. Size 36 requires 7 yards of 27-inch material. Price, 15 cents.

With Needle and Thread

New Teneriffe Applications

By May C. Crawford

NEW applications of familiar motifs result in charming and unexpected combinations. This is particularly true in the domain of fancy work where the revival of cross-stitch, netting and other industries of our grandmothers applied to modern fabrics have brought out beautiful and most artistic effects. Teneriffe or Taoro lace is not a sudden revelation to the readers of the PICTORIAL REVIEW, for illustrations of this charming work have been given previously, but new designs are constantly appearing, as well as the new combinations of those designs and their application to apparel or house linen.

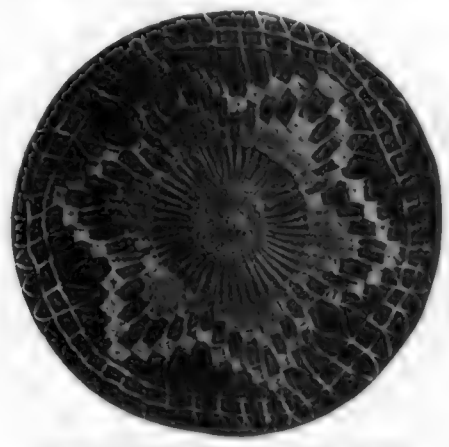
TENERIFFE LACE WHEELS.

APPLIED TO A SHIRT-WAIST.

Especially has the interest in this dainty handiwork taken a new impetus since the introduction of the patented Wheel, which simplifies its execution immeasurably, besides making the guipure very much more exact and satisfactory. This little curved wheel, by the way, was the invention of a woman whose name it bears and whose experiments in paraffin resulted in the rubber contrivance which so many other women are now using to attain very desirable results. The tedious labor on a piece of perforated cardboard has been transformed into an exact science. This is equally true of the Square, and indeed the most intricate and elaborate patterns may be evolved from the combination of the two or with a continuous insertion.

When applied to shirtwaists with fagoting and other ornamental stitches, the result is most satisfactory. Nothing prettier has ever been invented, and for the trimming of undermuslin it is dainty indeed. For corset-covers, petticoats, or in fact for any lingerie purposes, it is not only beautiful but will last a lifetime and stand laundering until the garment itself is ready to fall in pieces, possibly outwearing it. In that case it may be applied in some other form and still be beautiful.

For curtains, doilies or centre-pieces, bureau scarfs and other household uses it is the trimming *par excellence*, and for baby attire it is more exquisite than embroidery or any other variety of lace. An ingenious woman can achieve such wonderful results in filet guipure by merely using the cross-stitch patterns for executing her designs that the opportunities seem to be almost endless. Then, too, a great many



THE SIX-POINTED STAR PATTERN.

different widths of the lace may be made, and also odd pieces that may be used for joining the wheels or squares together in order to have an insertion in length of yards for a continuous trimming.

The use of a Battenberg ring for the centre affords delightful possibilities. The fundamental operations are the same for every pattern:

TAORO MOTIFS USED ON LINGERIE.

winding the pins for the foundation; weaving or darning, and tying the knot. The necessary tools are a hard pin-cushion, pins, a long needle, and any sort of thread.

Enthusiastic lace-makers have taken up this work with avidity and have been originating their own designs.

The six-pointed star and the butterfly insets which are illustrated on this page are extremely effective and are not very difficult for the lace-maker who has had any experience to copy. After one inset has been made on the wheel or square, all others appear simple, involving merely the outlay of brains and perseverance. The designs may be infinitely varied, as has been stated, and, of course, as one becomes more familiar with the *modus operandi*, one's fancy may be allowed unrestrained play, with the result of achieving more effective and intricate patterns.

THE BUTTERFLY PATTERN.

In beginning such work, the tyro is advised to refrain from fixing her mind upon the larger designs involving great labor, such as insets for an evening coat or an entire gown, but to undertake something that will grow to speedy completion, as, for instance, a handkerchief or bolero, or a Buster Brown collar, or a stock. There is no end to the list of pretty and extremely useful things which the woman of ingenuity and imagination may devise to assist in the embellishment of her summer wardrobe or her linen closet stores or to beautify the dainty frocks of her children.

It is not an untruthful prediction to declare that teneriffe lace will be "high style," just as is Hamburg embroidery, because it will outwear any use to which it may be put. Some of the many uses in which this lace may be utilized are shirt-waists, fancy waists, corset-covers, lingerie, sofa-pillows, full-length or sash curtains, doilies, centre-pieces.

SWEET GIRL GRADUATES.

Tissue Paper Patterns of the Above Designs, 15 cents for Each Number. These models will be cut in Pinned Paper Patterns, if desired, in Stock Sizes, at the following prices: Waists, $1.50; Skirts, $1.50. Entire Costume, $2.50. Cut to Special Measure, each, 50 cents extra.

Nos. 1462-1463. A charming graduation frock, which is suitable for any occasion, developed in sheer white batiste, hand embroidered. It is simple and girlish in outline, with a waist slightly bloused into a girdle of ribbon, that may be colored or white as preferred. White is more generally used for graduating dresses. A pointed bertha, headed with bow-knots of ribbon, encircles the round yoke, and the sleeves are in elbow length finished with a frill of broderie Anglaise. The pattern is cut in sizes 12, 14 and 16 years. Price, 15 cents.

The Skirt (**No. 1463**) is cut in circular style, and has the waist fullness adjusted by rows of shirring. This skirt must be stamped and embroidered after being cut, as, on account of its circular shape, ordinary straight flouncing could not be used. The pattern is cut in sizes 12, 14 and 16 years. Price, 15 cents. To make this costume for a miss of 16 years, 12 yards of 32-inch material would be required.

Nos. 1509-1475. The effect of this dress of white chiffon cloth is more fluffy, which makes it particularly suitable for youthful, immature figures. The waist, which is covered with a series of repoussé lace frills, is cut with a low round neck, finished with lace banding, and a knot of ribbon. The sleeves are in elbow length, and are formed of lace frills to correspond with the waist. The girdle and sash could be of rose-pink, pale-blue or lavender ribbon, but white Liberty satin or Pompadour ribbon would be prettier. The pattern is cut in sizes 12, 14 and 16 years. Price, 15 cents.

The Skirt (**No. 1475**) is in circular style, gathered into the band. It has an attractive foot decoration of lace ruffles, headed by lace banding. The pattern is cut in sizes 12, 14 and 16 years. Price, 15 cents. To make the entire costume for a young lady of 16 years, 8 yards of 36-inch material, and 20 yards of lace would be required.

Things Worth Remembering

The actual experiences of women who are mothers, housekeepers, practical dressmakers and home-makers are always helpful, and the following contributions in prose and rhyme will be found worth reading and remembering:

When baby was old enough I removed the straight flannel band but wished some other kind to take its place. I had some very fine all-wool underwear that could not be used longer. I cut from the best parts little bands exactly like those ready-made with pieces going over the shoulders. I made the seams on the right side and cross-stitched them flat, then I crocheted an edge of silk around the neck, arm-hole and bottom. They are nicer than the cheaper ones you buy and answer the purpose excellently.

MRS. J. A. D.

Here is a luncheon dish daintily nice,
Make it just once and you'll copy it twice.
Boil six eggs until hard as can be,
Add pepper and salt and curry for three
With white butter sauce made sufficiently thin,
And poured over toast that the heat is still in.

MRS. J. G.

I have found a new way to shir material on the machine, and now that shirrings are used so much, here is my simple and speedy way to make them: Use a coarse cotton thread in the bobbin and silk on top, and make a loose tension on top. Use the quilter to gauge any width that you want. When you have put in the desired number of shirrings draw the material on the coarse thread and you will have beautiful, even shirrings. Should you want tucked shirrings proceed the same as for tucking, using coarse thread on the bobbin and having a loose upper tension.

M. E. H.

Here is an original suggestion to the mothers who have trouble with the button-holes of petticoat-bands bursting as the waist measure of the growing child enlarges. I find that an outing flannel or muslin petticoat lasts an average child about two years. While a tuck will solve the problem of length, the band also becomes tight. Make the band 2½ inches longer than you require and work the button-holes horizontally (1¼ inches) from each end. In about a year the band will become tight. Then work two more button-holes vertically (¼ inch) from the end. You now have the benefit of two more inches. Make the band of stout muslin, and at least 1½ inches wide.

MRS. G. H. L. P.

My husband had two suits of pure wool underwear, worn at the elbows, knees and under the arms. I bought two packages of powdered dyes, cardinal in color, and following the directions carefully, I soon had a quantity of lovely soft cloth in a rich deep red. I made sleeves from the legs below the knee, and there was more than enough for the rest of the sacque. I crocheted a pretty shell edge; and my sacque was just as dainty and pretty as though it had cost dollars instead of cents.

A. R.

As the season for housecleaning is now upon us, a hint in regard to laying carpets will not be amiss. In lieu of a carpet-stretcher, which is apt to tear the carpet, and is not always at hand, let the children put on rubbers and walk toward you as you tack, pushing the carpet with their feet. If the carpet is heavy it will require a grown person to do this. I have tried this with great success.

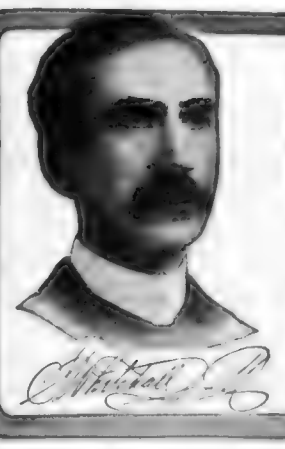
S. A. M.

Take thoroughly ripe cling-stone peaches, peel, fill half-gallon fruit jars to about an inch from the top, pack to the top with white sugar, shake well, so that the sugar will fill all space in the jar, screw the tops on tight, then put jars about two feet deep in the ground, packing dirt over them well. Let them stay there six months and when taken up you will have some delicious brandy peaches without having put a drop of brandy in them. I have tried this and know it will be a success if directions are followed. The peaches are good and the brandy clear.

L. J.

My little daughter suffered from chilblains last winter to such an extent that when in a warm room she could hardly be quiet with her shoes on, so I tried liquid court-plaster on them. After a warm foot bath I dried the feet and then coated each spot with the liquid court-plaster, and great relief followed. I have used it this winter with fine result. You can procure it at any drug store. It also gives immediate relief to burns.

MRS. A. M. A.



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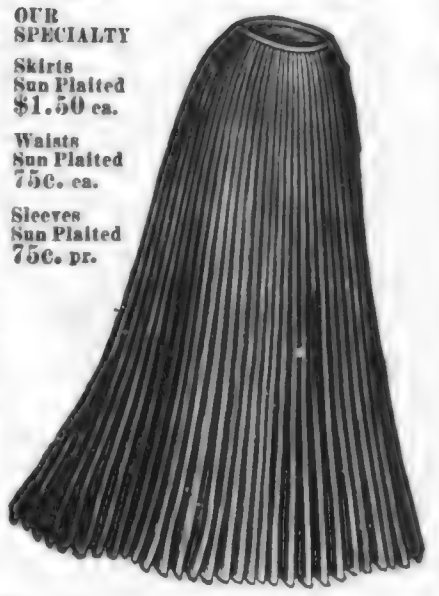

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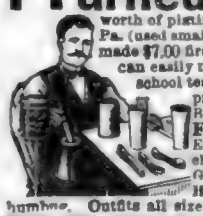
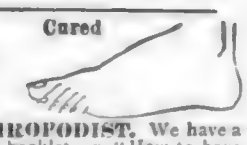


A Bunion Cured 

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town, Md., 15 mos.; 10. Charles Frost, Rochester, N. Y., 11 mos.; 11. Priscilla Bridges, Hancock, Md., 21 mos.; 12. Arlo Sylvester, Battle Creek, Ia., 1 yr.; 13. John Boggs, Albia, Ia.; 14. Howard
Conn., 18 mos.; 19. Audrey Ferguson, Iowa Park, Tex., 1 yr.; 20. Joseph Menke, Quincy, Ill., 3 yrs.; 21. Robert Garrett, Chillicothe, O., 18 mos.; 22. Wesley Morgan, Akeley, Minn., 3 yrs.; 23. H
Allen, Mangum, Okla.; 28. George Thurston, Bowling Green, O., 2 yrs.; 29. Lola Schulz, Huntley, Ill., 8 mos.; 30. Walter Allen, Macon, Mo., 16 mos.; 31. Elwood Holleman, Houston, Tex., 7 mos.
14 mos.; 36. Mary Cox, Quincy, Ill., 8 mos.; 37. Kenneth Estabrook, Marshalltown, Ia., 20 mos.; 38. John Weber, Ronceverte, W. Va., 2 yrs.; 39. Esther Gerberich, Seville, O., 8 mos.; 40. Rit
44. Lawrence Harvey, Rock Falls, Ill., 3 yrs.; 45. Alan Betts, New York City, 14 mos.; 46. Leishman Peacock, Westerly, R. I., 1 yr.; 47. Mrs. Alfred Smith's baby, Riverton, N. J.; 48. Mary W
52. Dorothea McCrum, Pittsburg, Pa., 2 yrs.; 53. Wilbert McConnell, Jr., East Liverpool, O., 21 mos.; 54. Myra Eichberg, Atlanta, Ga.; 55. Marguerite Russell, Winona, Kan., 5 mos.; 56. Mar

Honorable Mention—Phyllis Madeline Wyllie, Thomaston, Maine
Age, 3 years

autiful babies

3 yrs.; 5. James Chambers, Roselle Park, N. J.; 6. Russell Jacobs, Evansville, Ind.; 7. Marjorie Miller, Agency, Mo., 3 yrs.; 8. Dollie Nutter, Canton, S. D., 3 yrs.; 9. Elizabeth Rauck, Hagers-bia, Ia.; 14. Howard Pool, St. Mary's, Kan.; 15. Gladys Beck, Griffin, Ga., 18 mos.; 16. Evelyn Hill, Compton, N. H.; 17. Maud Parker, Butte, Mont., 8 mos.; 18. Francis Whitman, Barkhamsted, Minn., 3 yrs.; 23. Estelle Wood, Windom, Tex., 1 yr.; 24. Richard Peard, Phillips, Neb.; 25. Robert Burns, 6 mos.; 26. Clyde McFarland, Victoria, Tex., 16 mos.; 27. Lorine and Paul ouston, Tex., 7 mos.; 32. Frances Fisher, Boonville, Mo., 16 mos.; 33. Dorothy Potwin, Corning, Ia., 2½ yrs.; 34. Gertrude Robinson, Providence, R. I., 9 mos.; 35. Magdalena Sahs, Lincoln, Ill., O., 8 mos.; 40. Rita Gorton, Smethport, Pa. 2 yrs.; 41. Elsie O'Mara, Cleveland, O., 2 yrs.; 42. J. Dale Mack, Gloucester City, N. J., 3½ yrs.; 43. Ruth Thompson, Ronceverte, W. Va., 18 mos.; N. J.; 48. Mary Williams, Quebec, Can., 3 yrs.; 49. Paul Langenberg, Washington, Ia., 16 mos.; 50. Eloise Blad, Stillwater, Mich., 10 mos.; 51. Gertrude Voerster, Omaha, Neb., 6 mos.; n., 5 mos.; 56. Martha Maitland, Warren, Pa.; 57. Robert Youngblood, Midville, Ga.; 58. Leslie Gaddis, Sarah, Ia., 2 yrs.; Austin Gaddis, 16 mos.

The Prize Winner—Edwin E. Rippstein, Hermann, Missouri
Age, 2 years, 6 months

A GROUP OF SMART SUMMER SHIRT-WAISTS.

Tissue Paper Patterns of the Above Designs, 15 cents for Each Number. These Models will be cut in Pinned Paper Patterns, if desired, for $1.50 each, in Stock Sizes.
Cut to Special Measure, 50 cents extra.

No. 1496. This is to be most decidedly a season of white shirt-waists. A few colored ones are shown, but they are in the minority. Linen, Madras, canvas, étamine and wash poplin are all modish, as well as taffetas, messaline, louisine, China silk, peau de soie, and crêpe de Chine for more dressy blouses. The shirt-waist illustrated is developed in white étamine, and is made without lining, as are all the Summer waists. Plaits are arranged at each shoulder in front and stitched to the bust, while the suspender straps give an up-to-date touch. Hand-painted buttons on the centre-plait would add much to the ensemble. The sleeves are gathered into a band, and embroidered cuffs and collar are worn. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Size 36 requires 4 yards of 32-inch material. Price, 15 cents.

No. 1501. A stunning blouse of white taffetas, that is plaited to give the fashionable broad effect. The shoulder seam is covered with an epaulette, that could be overlaid with heavy lace, if desired. The sleeve is full, with a deep cuff effect formed by the use of vertical tucks. A fancy stock and lace cuffs, for which patterns are provided, make a handsome finish. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Size 36 requires 6 yards of 24-inch material. Price, 15 cents.

No. 1503. White wash poplin was used in the development of this modish shirt-waist, which is tucked front and back. A strap covers the shoulder seam, and the sleeves are in regulation shirt-waist style, with a small cuff. With a waist of this sort, a stiff linen collar, and smart tailored bow are the correct neck dressing. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Size 36 requires 4 yards of 36-inch material. Price, 15 cents.

No. 1490. A perfectly plain shirt-waist is illustrated in this design developed in white butcher linen, that would be a good foundation for the hand embroidery which is a feature of the latest shirt-waist. Any conventional design would be suitable, and the result obtained would be ample compensation for the labor involved. As with all plain shirt-waists, a stiff linen collar is worn. The pattern is cut in sizes 32, 34, 36, 38, 40, 42 and 44 inches, bust measure. Size 36 requires 3 yards of 36-inch material. Price, 15 cents.

No. 1499. Box-plaited effects are in favor both for waists and skirts. A good model is given in this shirt-waist of pongee, which is laid in small box-plaits in front, and has a plain back. The sleeve is in leg-o'-mutton style. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Size 36 requires 3½ yards of 36-inch material. Price, 15 cents.

IN MOTHERLAND

Readers of PICTORIAL REVIEW inquiring for names of shops where toilet articles may be purchased should enclose stamped envelope for reply, and state page and date.

EVIDENCES OF INDIGESTION.

When your baby suffers from frequent attacks of colic it is safe to assume that his food is too rich, and in order to diminish the quantity of proteids you should take more of out-door exercise yourself, control your emotions as much as possible in every way and dissipate all causes of disturbance.

It seems strange that the child's diet should be so governed by that of the mother, yet so it is. Sometimes it becomes necessary to add more of meat and milk to the latter's daily food, and it is most important that her digestion should be good.

It is easy enough to ascertain by outward signs when your baby is being well nourished, for she will have a good healthy color, will sleep for nearly three hours after nursing, or if she lies awake will be quiet, good-natured and apparently free from pain. Moreover, her bowels are in good condition and she increases daily in weight. On the other hand, if her diet does not nourish her sufficiently, you may be quite sure that she will give evidence of colic, will cry frequently, and her weight will show no appreciable change. At times, when the milk is scanty your baby will keep on nursing longer than usual — forty-five minutes, perhaps—and on other days she will turn away with evident distaste after having taken her nourishment for just a moment.

WHAT SHOULD BE DONE.

Now, when such symptoms continue for any length of time it is sometimes advisable to stop nursing and fall back upon the bottle, especially when there are evidences of indigestion. When the weight shows increase, the nursing may be resumed and effort made to change the character of the milk through attention to the mother's manner of life. There is no reason why a baby should not be fed as well as nursed, especially during the night when the question of the mother's rest is necessarily involved.

When vomiting follows after nursing, giving proof that your infant is overfed, abbreviate the time of nursing, or check the rapidity with which the milk is taken by a rest from time to time. If it recurs some time after nursing, it is a sure proof of indigestion caused by too much fat in the milk. In that case, lengthen the intervals between nursing and give a tablespoonful or so of lime water, or even plain boiled water, a few minutes before nursing. Modify your own diet as to meat.

DIET OF THE MOTHER.

The nursing mother is more or less the slave of her baby in matters of diet, which should be simple and wholesome with plenty of a fluid character. The three meals should be taken regularly and cocoa or milk at bedtime and between meals. She should avoid desserts, especially pastry, also salads and sour fruits, but may partake of most of the vegetables and soups as well as cereals and eggs. Meat should be limited to twice a day and sometimes only once, and wine and beer should be eliminated. Let her partake sparingly of tea and coffee.

Most cooked fruits are good for her, but sour fruits would prove disturbing for the child. Quite as important as her diet is the necessity for taking regular exercise out of doors whenever the weather permits and the freedom from care or worry, because the mother's emotions are certain to affect the child. This is apparent whenever the mother has been subjected to excessive excitement, or fright, or grief, or fatigue, causing the milk to positively disagree with the infant and bring about an acute illness.

So many things in the mother's manner of life and in her physical make-up are responsible for the child's good health or the reverse, that the importance of restraining her emotions in favor of her infant's well-being becomes imperative.

THE BOTTLE-FED BABY.

In selecting milk for your baby when it is necessary that it should be fed and not nursed, it is essential that the cows should be healthy,—not affected with the slightest taint of tuberculosis—and that the milk should be fresh and clean. Very rich Jersey milk is not advised, as for infant-feeding the milk of some of the common varieties of cows answers admirably. And it is really better to mix the milk from several cows than to give that obtained from a single animal.

Milk that is fed to a baby, I want you to bear in mind, should not be given after it is forty-eight hours old in winter —in summer twenty-four, or even less. Milk, when handled with special care, may be safe for a longer time than when no precautions are taken in preserving it.

SHOULD SPONGES BE USED?

The care of sponges for the baby's bath is an important detail. Soft cheesecloth washcloths are preferred for this purpose by many mothers as being more sanitary, but there is no reason why a sponge should not be equally so, if proper attention to cleanliness is given. The claim is, that boiling a sponge ruins it and that it becomes a repository for all of the cast-off skin and waste material of the child's body. Nevertheless, if properly scalded after use and dried in a sunny window its cleanliness is reasonably assured and it will last for a long time without coming to pieces. Sometimes to avoid the latter contingency the sponge is sewed in a little bag of bobbinet. There are several good reasons in favor of the use of sponges, principally the fact that they hold more water and are better for the final rinsing than a cloth would be.

AFTER THE BATH.

A good dusting powder is absolutely indispensable after the baby's bath, to insure perfect drying, so that no soreness may result where the tender flesh of the fat little body overlaps.

EVENING SONG.

The sunset glow is fading,
Across the golden sea;
The birds "Good-night" are chirping,
On every whispering tree.

In the blue cloak of evening,
The gems are gleaming bright;
And on the hills are creeping,
The purple shades of night.

The evening-glory raises,
Towards the moon her crest;
But all the flowers are sleeping,
It is the hour of rest.
The stars are vigil-keeping,
It is the hour of rest.

—D. M. B.

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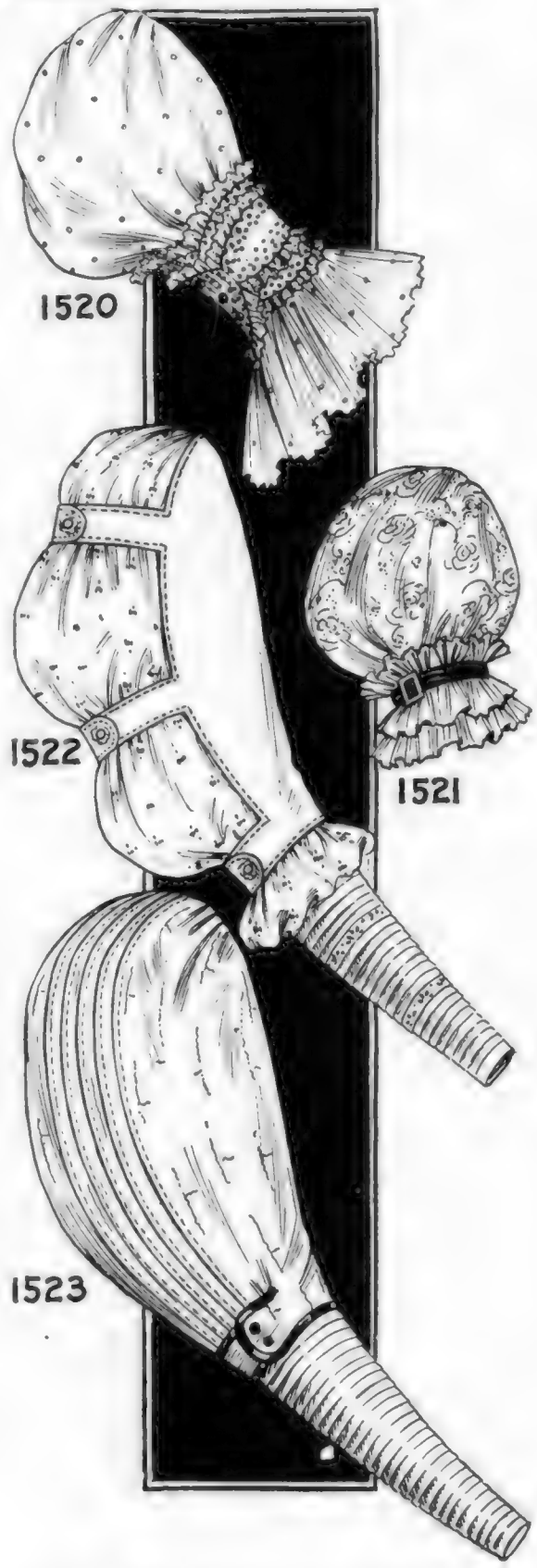
No. 1449. Ladies' Sleeve. This sleeve is made over a fitted lining and is formed into a double puff by means of shirring. It can be made in three-quarter length with a finish of two ruffles, or in full length, with a deep cuff of lace, embroidery, or self material. It is suitable for development in silk, organdie, dimity or any of the Summer materials. The pattern is cut in medium size, and requires 2 yards of 36-inch material. Price, 10 cents.

No. 1187. Ladies' Shirt-waist Sleeve. The correct sleeve for tailored shirt-waists is illustrated here. It is easily made, and is simple and modish, being in bishop style, gathered into a narrow cuff. The pattern is cut in medium size, and requires 1¾ yards of 36-inch material. Price, 10 cents.

No. 1520. Ladies' Elbow Sleeve. The rage for elbow sleeves is not diminishing, and all the handsome Summer gowns are made with sleeves in this length, to be worn with or without lingerie cuffs, as preferred. Broderie Anglaise, and an accordion plaited frill make a pretty finish. The pattern is cut in medium size and requires 2 yards of 32-inch material. Price, 10 cents.

No. 1449. Ladies' Sleeve. Cut in medium size. Price 10 cents.



No. 1520. Ladies' Elbow Sleeve. Cut in medium size. Price 10 cents.
No. 1521. Ladies' Short Sleeve. Cut in medium size. Price 10 cents.
No. 1522. Ladies' Sleeve. Cut in medium size. Price 15 cents.
No. 1523. Ladies' Sleeve. Cut in medium size. Price 15 cents.

No. 1521. Ladies' Short Sleeve. A dainty little puffed sleeve which is suitable for an evening waist. It is finished with a double frill of the material, accordion plaited. The pattern is cut in medium size, and requires 1½ yards of 32-inch material. Price, 10 cents.

No. 1187. Ladies' Shirt-waist Sleeve. Cut in medium size. Price 10 cents.

No. 1522. Ladies' Sleeve. A decidedly unique sleeve model, which is on the leg-o'-mutton order, and is designed to be made of plain and fancy material. The deep cuff is of sheer batiste tucked, with Valenciennes banding inserted. This would be a pretty sleeve for a dainty Summer gown of silk or organdie. The pattern is cut in medium size, and requires 1½ yards of fancy material, and ¾ of a yard of plain material, each 32 inches wide. Price, 15 cents.

No. 1523. Ladies' Sleeve. This is another handsome sleeve suitable for dressy wear. The upper portion is tucked at the centre, and the deep cuff is composed of folds. A piece of crinoline should be inserted at the top of the sleeve to prevent drooping. The pattern is cut in medium size, and requires 2 yards of 36-inch material. Price, 15 cents.

No. 1121. Ladies' Elbow Sleeve. Cut in medium size. Price 10 cents.

No. 1121. Ladies' Elbow Sleeve. This sleeve is tucked and formed into a double puff, finished with a tucked ruffle. A lace frill could be added, if desired. The pattern is cut in medium size, and requires 1½ yards of 40-inch material. Price, 10 cents.

No. 1380. Ladies' Elbow Sleeve. A pretty draped effect is shown in this sleeve, which is made over a fitted lining. It is finished with a lace frill, and a turn-back gauntlet cuff could be used if desired. The pattern is cut in medium size, and requires 2 yards of 21-inch material and 1½ yards of lace. Price, 10 cents.

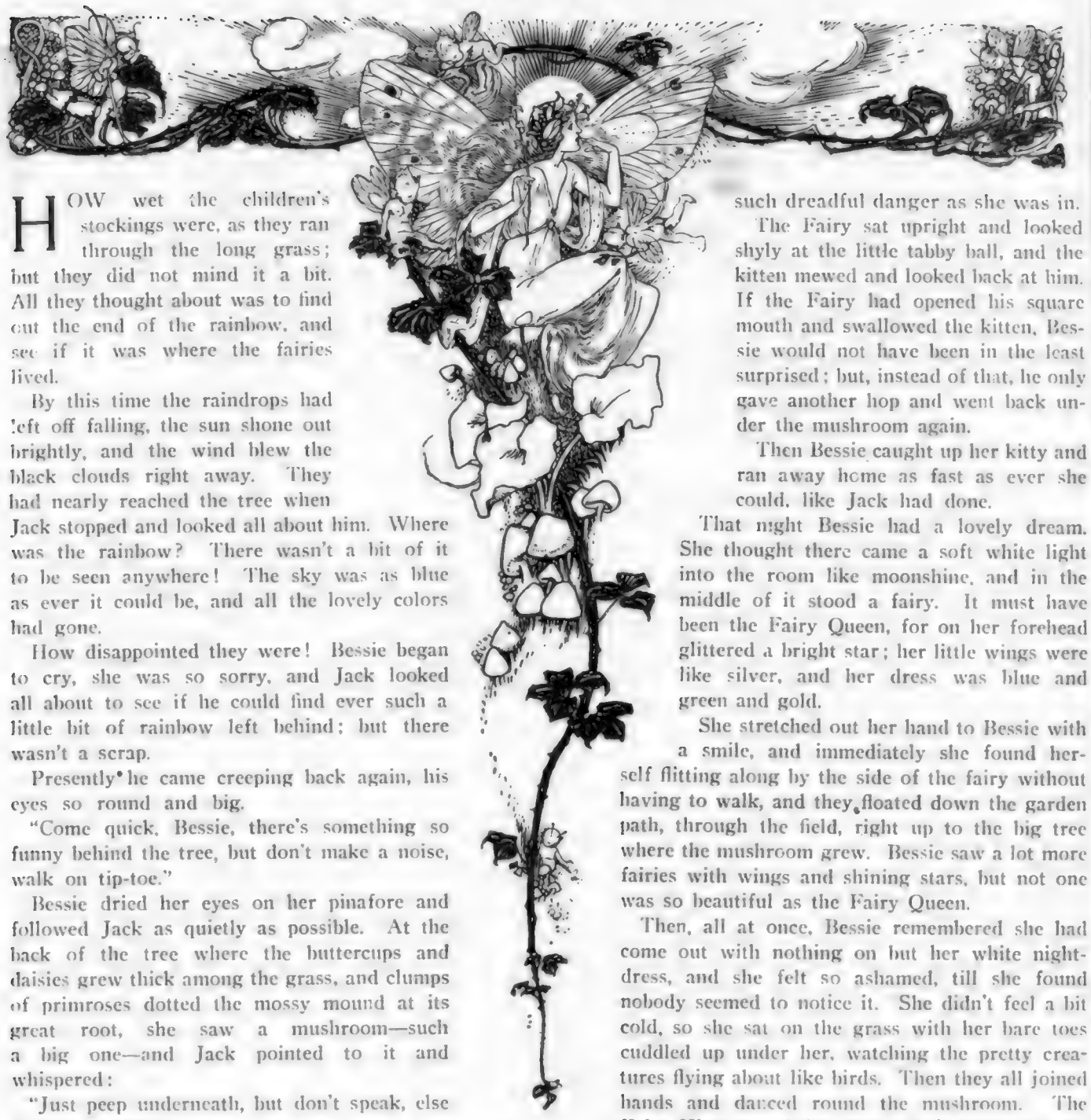
No. 1450. Ladies' Elbow Sleeve. A decidedly original model of the leg-o'-mutton type, with slanting tucks on the lower part, where it is finished with a band of embroidered batiste and a frill of lace. Silk, voile, poplin, crêpe de Chine or any of the Summer materials would be suitable for its development. A pretty effect would be given by the use of French knots on the tucks. The pattern is cut in medium size and requires 2 yards of 21-inch material. Price, 10 cents.

No. 1380. Ladies' Elbow Sleeve. Cut in medium size. Price 10 cents.

No. 1450. Ladies' Elbow Sleeve. Cut in medium size. Price 10 cents.

The End of the Rainbow

By Marian L. Wilson



HOW wet the children's stockings were, as they ran through the long grass; but they did not mind it a bit. All they thought about was to find out the end of the rainbow, and see if it was where the fairies lived.

By this time the raindrops had left off falling, the sun shone out brightly, and the wind blew the black clouds right away. They had nearly reached the tree when Jack stopped and looked all about him. Where was the rainbow? There wasn't a bit of it to be seen anywhere! The sky was as blue as ever it could be, and all the lovely colors had gone.

How disappointed they were! Bessie began to cry, she was so sorry, and Jack looked all about to see if he could find ever such a little bit of rainbow left behind; but there wasn't a scrap.

Presently he came creeping back again, his eyes so round and big.

"Come quick, Bessie, there's something so funny behind the tree, but don't make a noise, walk on tip-toe."

Bessie dried her eyes on her pinafore and followed Jack as quietly as possible. At the back of the tree where the buttercups and daisies grew thick among the grass, and clumps of primroses dotted the mossy mound at its great root, she saw a mushroom—such a big one—and Jack pointed to it and whispered:

"Just peep underneath, but don't speak, else it may go away."

Bessie looked and saw such a funny little creature sitting under the mushroom, just as if it were an umbrella to keep off the rain. It had a brownish, mottled skin, long, doubled-up hind legs and very short front ones, a square head, with a pair of the brightest, most sparkling eyes the children had ever seen; they glittered like the raindrops when the sun flashed on them.

How they looked at it and watched it, the little creature watching them, too, with its jet black eyes.

Bessie caught tightly at Jack's arm.

"I know what it is," she whispered excitedly. "It's the Fairy King. Don't you 'member in my picture-book where the pretty fairies are dancing, there's a big mushroom and a thing like that sitting on it? I 'spects he's got under cos it rained. It's a real fairy, Jack. Let's wait, and p'r'aps some pretty ones will come, too."

So they drew back from the spot and waited patiently, hoping to see the pretty fairies flit down from the green boughs waving about in the soft wind. But they were a long time coming; and then, all at once, the Fairy King gave a great leap with his strong hind legs, and jumped right in front of them. Oh, how frightened they were!

Jack turned and ran off as fast as ever he could go. Bessie screamed and somehow let go of her pinafore, so that the poor little kitty rolled down on the grass, as close as could be to the Fairy King.

"My kitty, my kitty!" Bessie cried, piteously. "Oh, Mr. Fairy King, *please* don't hurt my baby kitty."

She was so frightened she would liked to have run away, too; but she *couldn't* go and leave her kitten in such dreadful danger as she was in.

The Fairy sat upright and looked shyly at the little tabby ball, and the kitten mewed and looked back at him. If the Fairy had opened his square mouth and swallowed the kitten, Bessie would not have been in the least surprised; but, instead of that, he only gave another hop and went back under the mushroom again.

Then Bessie caught up her kitty and ran away home as fast as ever she could, like Jack had done.

That night Bessie had a lovely dream. She thought there came a soft white light into the room like moonshine, and in the middle of it stood a fairy. It must have been the Fairy Queen, for on her forehead glittered a bright star; her little wings were like silver, and her dress was blue and green and gold.

She stretched out her hand to Bessie with a smile, and immediately she found herself flitting along by the side of the fairy without having to walk, and they floated down the garden path, through the field, right up to the big tree where the mushroom grew. Bessie saw a lot more fairies with wings and shining stars, but not one was so beautiful as the Fairy Queen.

Then, all at once, Bessie remembered she had come out with nothing on but her white night-dress, and she felt so ashamed, till she found nobody seemed to notice it. She didn't feel a bit cold, so she sat on the grass with her bare toes cuddled up under her, watching the pretty creatures flying about like birds. Then they all joined hands and danced round the mushroom. The Fairy King was sitting upon it this time—not underneath; but then there was no rain falling, and the stars were gleaming like silver dots in the sky.

They grew tired of dancing after a while, so they all sat down round the mushroom to rest, and the Fairy King said he would sing to them. He did so; but it was such a queer song Bessie could not understand a word of it. He croaked so dismally, she thought he must have a very bad cold; but a little blue fairy sitting close to her said: "No, His Majesty is quite well, he always sings like that."

At the finish of his song he tried to give a croak ever so high up like singers generally do. It was such a funny, cracky sound, and he opened his mouth so wide and turned up his eyes in such a queer way, that Bessie laughed out loud. At the sound every one of the fairies vanished, and Bessie woke up to find herself in bed, and that it was only a dream.

The next morning while sitting at breakfast Bessie told her mother all the story of their visit to the spot behind the big oak tree where the rainbow ended, and their discovery of the fairies' home, how they had seen the Fairy King sitting on his mushroom throne, and of her dream. Her mother looked so amused.

"If you were a country mouse instead of a town one you would know, my little Bessie, that it was only a big frog you saw, not a fairy at all. He had come out in the rain to find some insects for his dinner."

"Oh, I don't fink so, mummy, really. He was just like the picture in my book, and it said there it was the Fairy King; but mummy, dear, even if he isn't, let's *pretend* he is the Fairy King, it's ever so much nicer."

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No. 1473. What a relief to the eye is the modern bathing suit! Piquant, smart, and well-fitting, a complete contrast to the hideous, clumsy blue flannel monstrosity we were content to wear not so many years ago. Then, the varied materials of which it can be made—mohair, pongee, gloria, taffetas, brilliantine, serge, and our old friend flannel, but in a finer, softer guise. Iridescent gray mohair was chosen for the design illustrated under this number, with a decoration of black braid or taffetas. The waist and knickerbockers are in one piece, and the skirt buttons on to the waist. Small plaits are formed on the waist in front, and are stitched to the bust. The sleeves are short puffs, gathered into a band. The pattern is cut in sizes 32, 36 and 40 inches, bust measure. Size 36 requires 5 yards of 42-inch material. Price, 15 cents.

No. 1478. For a little girl, nothing could be simpler or more comfortable than this model, developed in army blue serge. The waist and knickerbockers are attached, and the skirt fastens under a narrow belt of darker blue serge, trimmed with white soutache braid. The waist is cut square at the neck, and the suspender straps are of dark blue serge and white soutache braid. The pattern is cut in sizes 6, 8, 10, 12 and 14 years. Size 10 years requires 3 yards of 44-inch material. Price, 15 cents.

No. 1476. This is a particularly smart suit, of natural-color pongee, made, as usual, with waist and knickerbockers in one. The neck is low and round, and is finished with a collar of raspberry-colored pongee, with embroidered linen motifs appliquéd on it. There are tucks arranged on the front of the waist, that are stitched to the bust, and a girdle of raspberry pongee, knotted in front and falling in medium long ends, makes an attractive belt. The pattern is cut in sizes 32, 36 and 40 inches, bust measure. Size 36 requires 8 yards of 27-inch material. Price, 15 cents.

No. 1474. The neat suit shown is made of dark blue flannel, with a sailor collar of white linen trimmed with narrow blue braid. It buttons down the front, and the legs are gathered into a band of white linen, braid trimmed. The sailor knot, waistband and sleeve finish are also of white linen. The pattern is cut in sizes 4, 6, 8, 10 and 12 years. Size 6 years requires 4 yards of 27-inch material. Price, 15 cents.

No. 1479. A piquant effect is achieved in this suit of black gloria, by the white taffetas bands and tabs. The neck is finished with a bertha, trimmed with bands of white taffetas. The skirt, belt and short sleeves are also trimmed with taffetas. The pattern is cut in sizes 32, 36 and 40 inches, bust measure. Size 36 requires 10 yards of 20-inch silk. Price, 15 cents.

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Home Dressmaking

Conducted by Mlle. Pratique

THE dressmaking lesson for this month treats of the details necessary in the developing of a maternity costume suitable for street or house wear and adaptable to all prevailing silk, wool or cotton fabrics.

As illustrated the costume was made of tan voile, having a polka dot

COUPON PATTERN No. 3.
Ladies' Maternity Costume. Cut in sizes 36, 40 and 44 inches bust measure.
Price 50 cents.

of dark brown, which color was used for the silk pipings and folds and the round collar; 10 yards of 42-inch material with 3 yards of silk were used in its development.

THE PATTERN.

Coupon Pattern No. 3 is cut in sizes 36, 40 and 44 inches, bust measure.

DEVELOPING THE SLEEVE.

Price, 50 cents. Half the pattern is given in 16 pieces, namely: Front, Under Arm, Side Back, Back and two sections of Sleeve for Lining, Outer Front, and Back, Coat Front, Bolero Stole Front, Standing Collar, Round Collar, and Outer Sleeve for Waist, Front, Side and Back Gores for Skirt.

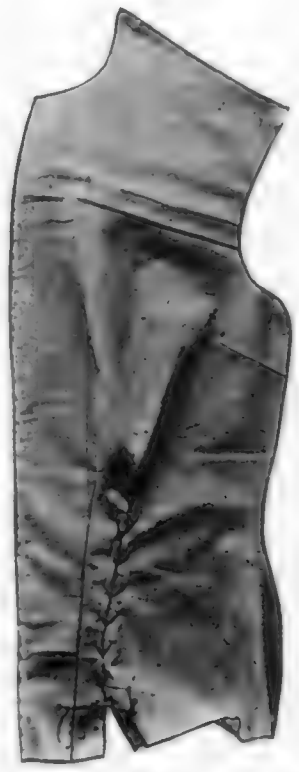
The waist may be made with or without the bolero stole front and with full length or three-quarter sleeve.

To Cut: Place the pieces with edge marked by triple "TTT" perforations

THE BACK OF THE WAIST IN COURSE OF DEVELOPMENT.

on a lengthwise fold, and the remaining pieces with line of large "O" perforations on a straight thread of material before cutting. For the bias folds on lower edge of the skirt cut bias strips of material five inches wide; seven yards of these folds will be required to trim as illustrated. The pipings of brown silk should be cut about one inch wide. For the three-quarter length sleeve cut lining sleeve at line of small "o" perforations.

To Make: Join the under arm, side back and back of lining as notched. Close the front dart as perforated, work eyelet holes in the sec-



THE LINING FRONT, SHOWING THE DART LACED WITH CORD.

ond dart at perforations and lace with cord as shown, the centre front of lining may be finished in this manner, or with hooks and loops as preferred. Gather upper and lower edges of front between double "TT" perforations and arrange on lining centers and edges even, then arrange the coat and bolero front over front, edges even. Arrange outer back on lining edges even and close shoulder and under arm seams of waist, also the extension seam of coat section. Form the plaits in back by creasing on lines of slot perforations, meeting folded edges at lines of small "o" perforations and press to position,

(*Continued on page 46.*)

THE FINISHED SLEEVE.

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Building a Home

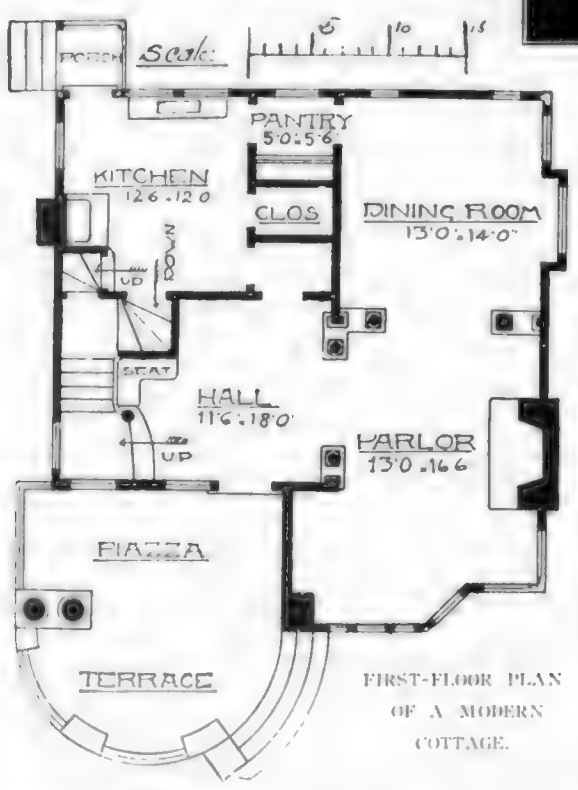
Modern Ideas and Suggestions

By J. B. L.

THE possession of one's own home is a happy possibility towards which the majority of people aim and work. The hope that at some time or other they may have a roof-tree to call their very own is the ideal that actuates most of the contented married pairs who may be temporarily domiciled in boarding-houses, hotels and flats, and to be able to incorporate in a substantial form some of their own suggestions for the greater utility and beauty of their future residence in the way of improvements upon the architect's plans lends zest to that intention.

The illustrations given are designed to assist those who may be in doubt about the sort of a house that they desire to build. The first one is an extremely practical example which can be built for a reasonable cost ($4,000) and presents many of the modern ideas for interior comfort combined with an attractive exterior. The original from which it was planned was a colonial Norman cottage, and rough field stone was used in the chimneys, balustrade and front. The refined effect of the combination of stone and shingles shown here is always pleasing. The portico is partly overhung by the second floor and the remainder is an uncovered terrace.

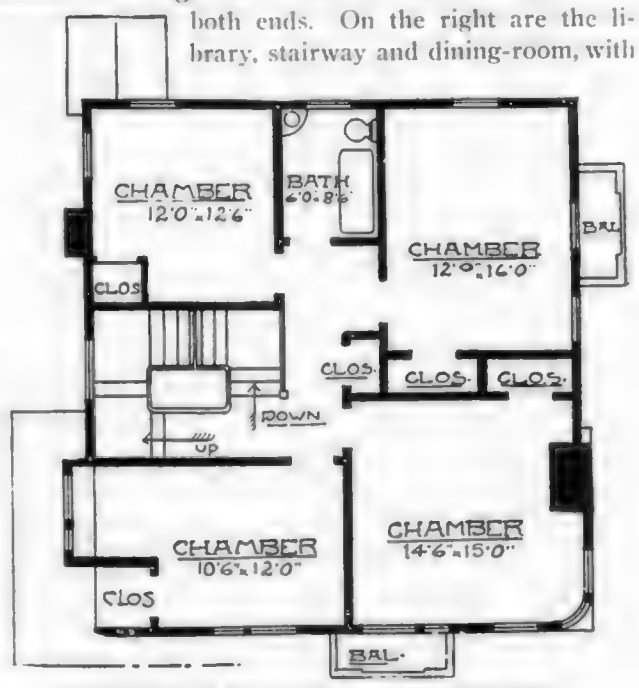
I. A MODERN COTTAGE. COST, $4,000.



FIRST-FLOOR PLAN OF A MODERN COTTAGE.

Quite as commodious and attractive as the exterior gives promise is the interior plan, and everything usually put in the finest houses has been adapted to it. A charming feature is the fact that the staircase hall opens upon the living-room or parlor, at the back of which is the dining-room, and that these three rooms, being separated only with columns and portières, can be thrown into one, thus giving a delightfully spacious effect. The living-room has a splendid fireplace and the dining-room a bay window. The kitchen has all of the modern arrangements, and there is a small butler's pantry. Plenty of closets and four good bedrooms distinguish the second story, and there is a nice bathroom. One room is finished on the third floor; and the basement contains a laundry, servants' toilet-room and coal-bin. The hot-air system of heating is used.

The second illustration shows a much more ambitious residence, costing nearly four times the price of the other ($15,500). While this is by no means an extravagant sum to pay for such a beautiful home, it is presented here mainly because it shows so many quaint and beautiful features which might be engrafted upon a less costly plan. There is a series of unusual overhangs, a bay window taken from an English dwelling of Shakespeare's time, an entrance-way of buff cement and the solid, square columns supporting the piazza. Rough field stone is used for the first story walls, except where cement appears, the second story being of wide shingles. No paint should be used on the exterior, except for the sash, all other woodwork being given merely a dull stain. The floor of the open piazza is of red brick, laid herring-bone fashion. The first story contains a wide hall extending from front to rear and lighted at both ends. On the right are the library, stairway and dining-room, with the kitchen extending off in an L, and on the left are the living-room and parlor. There are six chambers and three bathrooms on the second floor, and four good bedrooms and a storeroom on the third floor. In the basement in the first are the same arrangements as house described, and the heating is hot water.



SECOND-FLOOR PLAN OF A MODERN COTTAGE.

II. A COLONIAL SUBURBAN RESIDENCE.

Illustrations from E. S. Child

A good example of a modern English house is shown in the third illustration, the only change as adapted to

III. AN ENGLISH DESIGN OF STONE, CEMENT AND BEAMS.

American conditions being an added amount of veranda room. The estimated cost is $9,800. This dwelling has the first story walls of rough stone, the second being composed of cement and beams, with the latter stained a dull color, preferably brown. The entrance hall has a bay-windowed dining-room leading off from it on the right, with a very spacious living-room on the left. The library is at the rear of the dining-room and the kitchen in the basement, whence a dumb waiter connects with the butler's pantry. A first story kitchen is also planned beyond the library, if preferred. The living-room is finished in weathered oak, the dining-room in mahogany, the library in birch and the hall in white.

The second story has five good bedrooms, three bathrooms, closets in each of the bedrooms and two in the halls. There are two open fireplaces on the second floor. Natural cypress is the wood used for the second and third stories. The latter contains the billiard-room, two chambers and space for a bathroom which can be added for small additional expense. The method of heating is hot water.

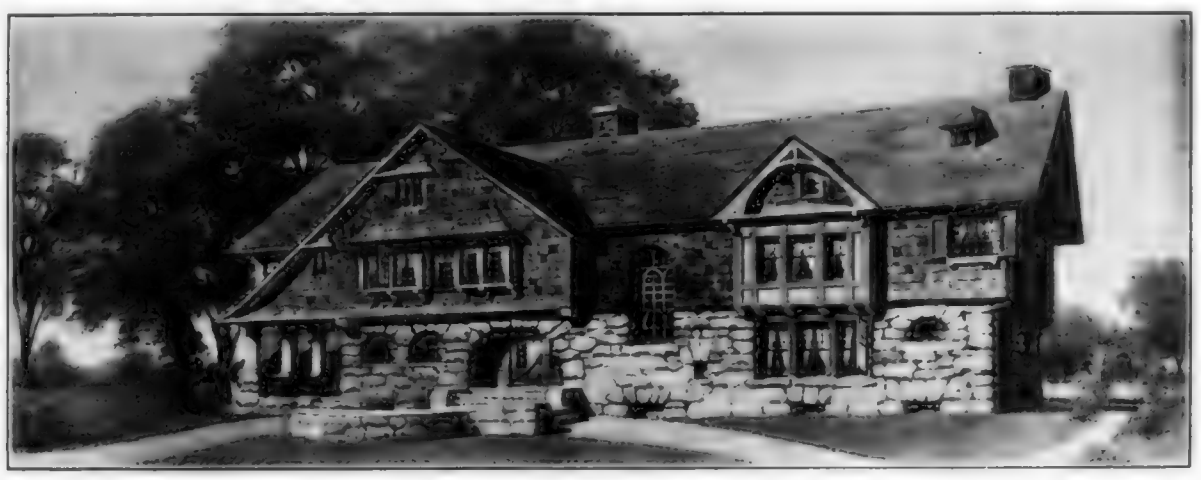
The fourth and last illustration is somewhat similar in general characteristics to the second house shown, although the estimated cost ($13,500) is less. A large square living-hall is an attractive feature, with a commodious library on the left and the dining-room on the right, connecting through the butler's pantry with the kitchen, which is joined on in an L. The beamed ceiling, wainscoting and beautiful oak staircase, together with an ornamental window on the first landing and a wide brick and oak fireplace with an ingle-nook, are delightful features of the entrance hall. The library is finished in birch and has a fireplace of stone. The dining-room, including the fireplace and built-in china closet, is done in mahogany. The basement is similarly finished to the other houses described. The three main rooms on the first story have quartered oak floors. In the second story are six family rooms and a servant's room, two private baths and another opening upon the hall. These chambers are all finished in white and the bathrooms are tiled. On the third floor, there are three nice, comfortable rooms and a storeroom. The means of heating is hot water.

Individual taste has much to do in obtaining good results in house-building. No matter how clever an architect may be, if he be not sensible of surroundings in planning a house to fit in a certain plat of ground relative to its adjacent features of landscape or of other houses, his work will fail in æsthetic quality. A home should express not only an ensemble that attracts to its exterior immediately in its situation and form, but also a sense of interior rest and comfort, as a place where tired wayfarers on the journey of life — the jaded business man, for example, may find ease and forgetfulness.

A woman's taste is sometimes invaluable in suggesting proportion and fitness when the technical points are under consideration. The elevation and the estimated cost may be submitted to the intending house-owners, and everything in the architect's plan as outlined may seem to be perfectly correct, but a woman's fine sense of her own needs in the house in which she expects to spend and end her days will oftentimes suggest details which have been entirely overlooked by the skilled draughtsman who is endeavoring to carry out their wishes.

It is in just such dilemmas as this that the illustrations on these pages will prove valuable. One may be puzzled as to the sort of a window, or balcony, or portico, or door, which would fit in most appropriately with their own ideas, as distinguished from the submitted plans, and by this pictorial aid may be enabled to descry the feature that will fulfill their wants and obtain the harmonious results which are so absolutely necessary in erecting a home that is to endure, and which will prove a joy and satisfaction as long as its walls may last.

The increased use of rough stone for the foundation and first story, and of shingles for the second story, is noticeable in many of the new homes now being erected in villages and suburban places. The shingles are allowed to take the natural tinting, which results from exposure to the weather, with the happiest effect. Now and then a house of cement and beams relieves the monotony, affording a pleasing variety.



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Tissue Paper Patterns of the Above Designs, 15 cents for Each Number. These Models will be cut in Pinned Paper Patterns, if desired, at $1.50 each, in Stock Sizes, for Nos. 1457 and 1482. Nos. 1468 and 1477, $1.25 each. Cut to Special Measure, 50 cents extra.

No. 1468. The rage for surplice effects is as obvious in children's fashions as in ladies'. The cunning little sailor dress in the illustration, which is made of white linen, has a collar that crosses in surplice fashion, and is edged with embroidery and insertion. The bishop sleeves are gathered into a band of insertion, and the skirt is arranged in side plaits, with a border of insertion above the hem. The pattern is cut in sizes 4, 6, 8 and 10 years. Size 4 years requires 4½ yards of 30-inch material. Price, 15 cents.

No. 1457. A dainty simplicity is the effect achieved by this frock of flowered organdie, the ground of which is white, with pink roses scattered over the surface. The waist closes in the back, and is a simple blouse, with a round yoke of allover Valenciennes lace. The pointed tabs and cuffs are of pink dotted net, although silk could be used if preferred. The sleeves are in elbow length, finished with a frill of Valenciennes lace, and the girdle is of pink messaline. A full-gathered circular model is used for the skirt, which should be made over a white lawn drop skirt, and the lining of the waist should be white, not the color of the flowers in the organdie. The white lining enhances the beauty of the material, and throws into greater relief the delicate pink of the roses. The pattern is cut in sizes 10, 12 and 14 years. Size 14 years requires 5 yards of 32-inch material, with 1 yard for tabs, and ½ yard of lace for the yoke. Price, 15 cents.

No. 1477. This charming little frock of white batiste is made with a low round neck, finished with a bertha of embroidered batiste that forms four points—one at the centre, front and back, and one over each shoulder. The waist is slightly bloused in front, and the skirt is straight and full. A sash of the lovely new Pompadour ribbon adds greatly to the attractiveness of this little dress. The pattern is cut in sizes 6, 8, 10 and 12 years. Size 6 years requires 4 yards of 36-inch material. Price, 15 cents.

No. 1482. The fashionable square Dutch neck is shown in this dress of fine dimity, which has a white ground with a ring dot of pale blue. Shirring is used effectively on the neck and sleeves, and around the waist, where it gives a princess effect. The pattern is cut in sizes 8, 10 and 12 years. Size 10 years requires 5 yards of 27-inch material. Price, 15 cents.

Our Helping Hand

Contributions for this department will be gladly received, and if they contain useful suggestions couched in 125 words will be published for the competition. Rules and remedies are not guaranteed, except on the representation of the writers.

The contributions received this month meriting special mention for their originality and which have been deemed worthy of the several prizes are as follows:

The first prize of $5.00 has been awarded to Clara B. Jackson, Pella, Iowa; the second prize of $2.00 to M. P. Deane, 181 Temple street, Fredonia, New York; and the third prize of one year's subscription to THE PICTORIAL REVIEW to Maye Manning, Wakenda, Carroll County, Missouri.

FIRST PRIZE.

TO MAKE FLOWERS BLOOM.

Mix together one pound of whole pepper and one pound of copperas in one gallon of rain-water. Crush the pepper and boil the whole together. Then add four gallons of rain-water, or use four cups of water to one cup of the solution. Water the plants with this once a week. Keep it corked in a cool place.

SECOND PRIZE.

AN INEXPENSIVE PILLOW-COVER.

Buy 1½ yards of rather sheer unbleached crash or toweling having a red striped border ¾ of an inch wide. Cut 4-inch ruffles from each selvage, and make the back and front from the remaining piece. Decorate the top with two or three rows of simple but effective drawn work or coarse Hardanger design. Cut the ruffle into four equal pieces, hem the ends and gather, placing the red border selvage on the outside edge. This should be placed over a foundation pillow of red and is very effective, inexpensive and serviceable for the house or veranda.

THIRD PRIZE.

A SALVE FOR ERYSIPELAS.

Gather enough plantain leaves (before the seed is formed) to fill the vessel in which you make the salve and wash them thoroughly. Place fresh butter or lard in the vessel for the quantity of salve desired and let this simmer. Add as many plantain leaves as can be withered in the grease. Allow this mixture to simmer (not boil) for four hours. Strain through a thin cloth into an earthen jar, squeezing the leaves to get out all of the strength. Spread on a thin cloth and lay over the affected parts; repeat as often as the fever absorbs it. If made in June it will keep a year. My grandmother is subject to erysipelas and we have used this salve satisfactorily for twenty-one years.

HONORABLE MENTION.

TO CURE A SOFT CORN.

Take as large a piece of the inside of a lemon as can be used conveniently and apply to the corn once or twice a day. For a hard corn, bind the lemon on with a soft cloth in the morning and renew it during the day if possible. It will soon relieve the soreness and pain of the most troublesome corn that any person was ever afflicted with. M. E. R.

A REMEDY FOR WHOOPING-COUGH.

Dissolve one grain of frankincense in two tablespoonfuls of boiling water at night. Cover and let it stand until morning and then give it to the child before anything has been taken into the stomach. At night bind roasted onions, as hot as can be borne, securely to the soles of the feet. Regardless of what other flannel is worn, keep pinned tightly around the body, next to the person, a strip of flannel as wide as possible. Repeat for six nights and mornings and if at the end of that time the child is not well, repeat for six more nights and mornings. S. W. B.

TO MEND A STOVE.

For mending burned-out fire-brick in a cooking stove this is effectual. Mix a cup of salt with two of coal ashes, wetting with water. Fill the cavity; it will harden in a few hours and answer as well as the brick. Cracks in stoves may be mended in the same way, and the preparation may be used for stopping cracks in ash-pails or for similar purposes by first covering the crack with cloth. A leaky dishpan can be mended so it will last for years by covering the bottom with paint, then applying a cloth and covering that with paint. M. P.

TO ALLEVIATE RHEUMATISM.

Take 1 gill of apple vinegar, 1 gill of coal-oil, 1 gill of turpentine, 1 gill of spirits of camphor, 1 egg, the white only. Beat the egg to a stiff froth, then whip the egg and turpentine together and let it stand for a short while; finally whip all together and bottle. Apply the remedy to the diseased parts and bind with flannel cloths. A second or third application may be necessary.

Mrs. W. H. W.

GOOD SHORT ITEMS.

A piece of cedar-wood in your cupboards will keep out the little red ants. When canning fruit the cans must be hot and the fruit also. Or if the fruit is cold the cans should be the same. Coal-oil is good for cleaning window glass, zincs and the rubber on the wash-ringers, where the lye would eat the rubber.

A little sugar will stop the hiccoughs, or nine swallows of water without breathing. Mrs. J. D. B.

PRESERVING FURS FROM MOTHS.

An easy and most effectual method of preserving furs and woolen articles from moths is to take a smooth wooden box of convenient size and paper it carefully inside and out, using newspapers and flour paste. After the first layer is dry apply a second. Treat the lid in the same way, then place the articles in smoothly, after shaking and airing them well. Nail the lid on lightly, and paste the paper carefully over the space between the lid and the box. The same box may be used each season if the same procedure is followed every time. Furs and woolens should be put away in May and left until October.

O. McF.

TO STAY PILLOW-SHAMS.

Take a square of goods, divide it and fit into the two upper corners of the shams, sewing firmly in the same. As they cap the pillows so nicely you will never be worried with pins, strings or other devices to keep them in place. If you wish to purify meat that is sour or tainted tie a lump of charcoal in a nice clean cloth and put in with the meat as it boils or bakes and the odor will be entirely absorbed. L. B. L.

THE HELPING HAND YEAST.

In a half-gallon jar put a half-pint of mashed potatoes, one-half teaspoonful of salt, one teaspoonful of meal, three tablespoonfuls of sugar, one yeast cake, and mix. Add of the water in which the potatoes were boiled sufficient to fill the jar to within one inch of the top. Cover the jar. Keep warm for twenty-four hours. Use one part of yeast to one and one-half of water with sugar and salt to taste and the requisite amount of flour. It requires from three to twelve hours to raise, according to the warmth applied. This is delicious for rolls, bread and buns. A quantity of dough can be made and used as needed, for freezing does not affect it, and thus fresh bread may be supplied each meal. Mrs. M. G. P.

TO AVOID SMOKE IN COOKING.

It is possible to bake pan-cakes and not have any smoke or smell in the house. If you have used your griddle for years and the grease is badly burned on it, put it in the furnace until it burns off, which will be a few minutes after it has become red-hot. You can keep it clean by washing it every time it is used with hot water and soap, and then rubbing it with coarse sand paper to remove any grease which may have burned on it. This will keep your griddle as smooth as glass. Mrs. J. I. C.

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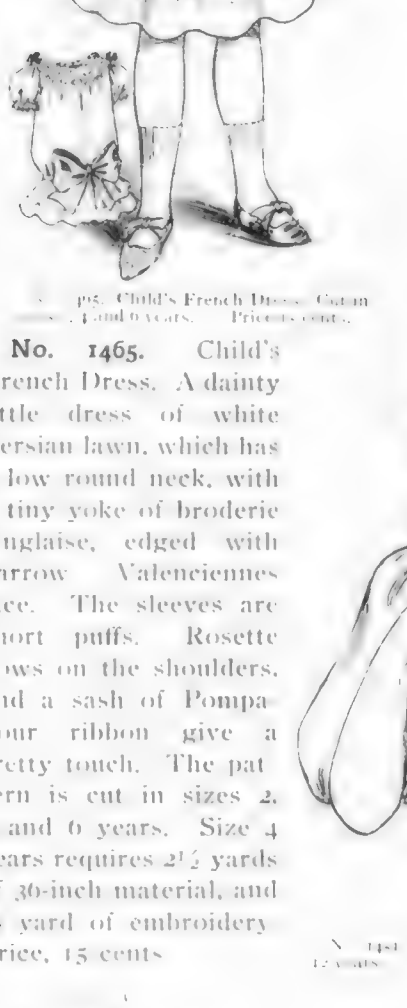
New Styles for Children

No. 1465. Child's French Dress. Cut in sizes 2, 4 and 6 years. Price 15 cents.

No. 1465. Child's French Dress. A dainty little dress of white Persian lawn, which has a low round neck, with a tiny yoke of broderie Anglaise, edged with narrow Valenciennes lace. The sleeves are short puffs. Rosette bows on the shoulders, and a sash of Pompadour ribbon give a pretty touch. The pattern is cut in sizes 2, 4 and 6 years. Size 4 years requires 2½ yards of 36-inch material, and ¼ yard of embroidery. Price, 15 cents.



No. 1541. Child's Blouse Guimpe. Cut in sizes 2, 4 and 6 years. Price 15 cents.

No. 1541. Child's Blouse Guimpe. This useful model may be worn as a guimpe, or as a blouse with separate skirts. It has the Dutch neck, outlined with a band of insertion. The sleeves are in elbow length, edged with insertion. The pattern is cut in sizes 6, 8, 10 and 12 years. Size 8 years requires 2½ yards of 36-inch material. Price, 10 cents.

No. 1486. Child's Coat. A good example is shown in this model, which is developed in white linen, and is embroidered in eyelet design. The pattern is cut in sizes 6 months, 1, 2, 4 and 6 years. Size 2 years requires 3½ yards of 32-inch material. Price, 15 cents.

No. 1518. Girls' Dress. A simple dress of voile in a delicate biscuit shade, with a round yoke of all over lace. The waist is gathered to

No. 1451. Child's Blouse Guimpe. Cut in sizes 6, 8, 10 and 12 years. Price 10 cents.

this yoke, and blouses into a girdle of wood-brown messaline. The

No. 1518. Girls' Dress. Cut in sizes 10, 12 and 14 years. Price 15 cents.

No. 1470. Child's Coat. Cut in sizes ½, 1, 2, 4 and 6 years. Price 15 cents.

sleeve has a full puff to the elbow, with a deep cuff of lace. The skirt is circular, gathered into the band. The pattern is cut in sizes 10, 12 and 14 years. Size 12 years requires 8 yards of 32-inch material. Price, 15 cents.

No. 1470. Child's Coat. A cunning coat of pongee that has a square yoke to which the coat is gathered. The sleeves are

No. 1458. Girls' Blouse Suit. Cut in sizes 6, 8, 10 and 12 years. Price 15 cents.

in bishop style, finished with a small cuff. The pattern is cut in sizes 6 months, 1, 2, 4 and 6 years. Size 4 years requires 3½ yards of 27-inch material. Price, 15 cents.

No. 1458. Girls' Blouse Suit. This blouse dress of blue wash poplin has a shield, and sailor collar of white linen. The ends of the collar cross in front in surplice style, and the sleeve is fitted to the forearm by vertical tucks. The skirt is arranged in side-plaits, with a box-plait at the centre-front. The pattern is cut in sizes 6, 8, 10 and 12 years. Size 10 years requires 4½ yards of 36-inch material. Price, 15 cents.

HOME DRESSMAKING

(*Continued from page 41.*)

tacking back plait at waist-line to hold in position the fullness above. Adjust standing collar, closing at centre back. Arrange the round collar as illustrated, joining to front of coat and bolero front as notched. Fasten crocheted rings at centre front of waist at the lower edge, and slip the stole ends through or allow them to hang loose if desired. Close the seams of lining and outer sleeve sep-

THE FRONT OF THE WAIST IN COURSE OF CONSTRUCTION.

arately, as notched. Gather upper edge of lining sleeve and upper and lower edges of outer sleeve between double "TT" perforations and outer sleeve on lines of small "o" perforations. Arrange sleeve on lining and join to armhole, meeting the seam at notch in front. Close the seams of skirt, cut an opening on right side of centre-back seam at line of small "o" perforations for a placket. Form inverted plait at back. Stitch a casing on line of small "o" perforations and insert an elastic or draw string to regulate the fullness. When worn, this casing may be adjusted and the inverted plait regulated as desired. Arrange the bias folds on lower edge of skirt at lines of small "o" perforations.

The Apple of Paris.

Readers of the PICTORIAL REVIEW inquiring for names of shops where toilet articles may be purchased should enclose stamped envelope for reply and state page and date.

There is nothing in a woman's physical outlines which cannot be changed and beautified nowadays, and so, of course, round shoulders and a stooping figure are defects that can be overcome with effort and exercise, although the process is much longer and more tedious than in correcting the same fault in a child. Abandon high and large pillows; sleep sometimes without the pillow. Practice all exercises for chest expansion, also exercises for the shoulders alone, raising the shoulders up and down, forward and back and in a circle. Carry the head high and practice the exercises daily. This will surely remedy these defects.

* * *

Blackheads are certainly a facial disfigurement, but they can be removed from any complexion if the proper steps are taken. The following plan is endorsed by good authorities and it is certainly worth trying:

Wash the face in water as hot as can be endured for five minutes and then rub in a good massage cream. This should take at least ten minutes, and then the face should be washed again in very hot water, using a complexion brush and any soap that is pure. Rinse in fresh, cool water in which twelve drops of benzoin has been added. If all of the blackheads have not been removed by this process, repeat it in two days. Always wash the face in very hot water at night, using a soft cloth. Rinse in cold water. If you are troubled with pimples, you should eat only very simple food, no pastry and no rich gravies.

* * *

Wrinkles are inevitable as one grows older, because the flesh gets flabby and needs extra care, but they can surely be banished almost entirely by greater care of the skin. A starved skin needs both food and exercise. The former can be given it by rubbing in any good skin food or simply oil of almonds, but the latter must be given by frequent massage. A rotary movement with the finger tips is the best way known to achieve good results. I have seen a woman of fifty with a skin as fresh as that of a girl of twenty-five and it was not because she had had no troubles and worries, for she has had many, but she persistently keeps as cheerful as possible and she is unfailing in her feeding of her skin and in massaging it. She makes home pleasanter than could any woman with a worn and wrinkled face and one would never suspect half her worries from seeing her smooth attractive face.

* * *

The sun's rays are life-giving. Sick people who are exposed to sunlight improve much more rapidly than those who live in rooms where the sun does not shine, because sunlight is a powerful disinfectant and sterilizer. Sun baths are practiced by many devotees. Either a part of the body may be exposed or the whole. They are invaluable for insomnia. They cause abundant perspiration, which cleanses the body. The proper method of taking a sun bath is as follows: In our climate the sun bathroom should have a southern exposure, with generous windows, which should be sloping. The patient should lie on a couch in front of the window, covered with only a very light covering. Care should be taken always to protect the head from the sun's rays. The length of the bath varies according to different factors, chief among which is the physical condition of the individual. The feeble cannot well bear more than five minutes' exposure, while the robust can stand it for three-quarters of an hour. Of course the intensity of the rays must be taken into consideration. It is also a good thing for vitalizing the hair and for improving the complexion.

* * *

The subject of warts is one that is very annoying to many persons. It is said that they can be shaved off because they are hard and it is not painful. But the work must be done by a physician. Freckles can be removed with lemon juice and water, or with peroxide of hydrogen, or with cucumber lotion. They will come back, of course.

* * *

A good cucumber whitener for the skin can be made after the following rule at home and will answer admirably:

Take a good-sized cucumber, cut it up, and let it simmer in a pint of water. Strain. Shake enough tincture of benzoin into it to make it milky. This will give you an excellent lotion. Add a teaspoonful of borax powder to a pint of the lotion.

* * *

The value of exercise in walking must not be underestimated. English women walk ten miles a day when in the country, and the women athletes of England and America, the golf champions, think little of twenty miles. That is one great advantage of playing golf, the long walks one takes. No woman ought to regard herself as a good walker unless she can cover ten miles without feeling weary. Let her get good shoes and change them often. She can also keep the feet in general good condition.

* * *

Very often the eyes grow weak when one is ill and become strong again when one gets well. That is natural, as the eyes are a part of the body. Just as your arms and legs grow weak when you are ill, just so will your eyes sympathize with your general condition.

* * *

Pimples, in many cases, are caused by the food on which one lives. It is well to stop eating so much meat, and take no candy for awhile unless it be very pure. Cooked fruits and well-cooked vegetables are essential, and one should breathe good, pure air.

* * *

A correspondent who is very thin writes for advice about the best method of achieving a beautiful figure. To her I should say:

"Try to fatten up generally. Eat slowly three times a day. At 11 in the morning and at 4 in the afternoon drink a glass of milk. If you do not like milk, substitute cocoa. That will fatten you, pretty surely. Be particular that you always breathe pure air."

* * *

A good formula for making the eyebrows grow is as follows:

Take of red vaseline an even teaspoonful. Melt it until it runs. Add to it twice the quantity of almond oil. Make this into a thin cream. Paint the eyebrows with it every night, using a camel's hair brush.

* * *

Protruding teeth can be straightened we are told, and it ought to be done, for good teeth are everything to a woman's face. If her teeth are poor she will surely be unattractive.

* * *

A diet to remove pimples is spinach and very little meat, salads, no fried stuffs, cooked fruits and vegetables. Keep in the open air.

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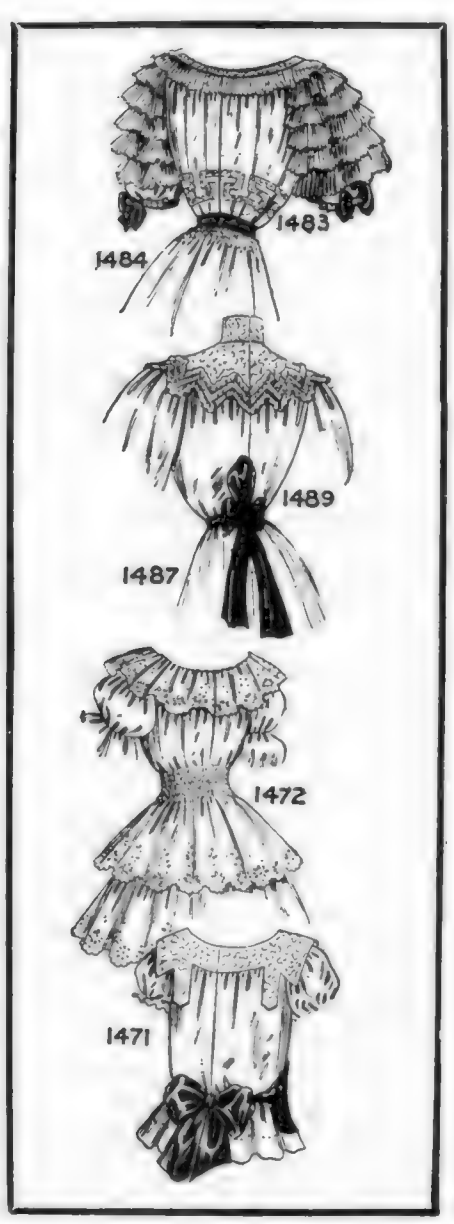
No. 1484. The skirt is a full circular model, and has the waist fullness arranged in several rows of shirring. It is effectively trimmed with accordion-plaited frills, and a Greek key design of lace banding. The pattern is cut in sizes 12, 14 and 16 years. Price, 15 cents. To make this costume for a miss of 14 years, including accordion plaiting, 15 yards of 40-inch material would be required.

Nos. 1489-1487. Misses' Costume. Sheer white net is very dainty and pretty in a frock of this description. The waist is a simple blouse model, and has a yoke collar of baby Irish lace, cut in points and finished with Valenciennes insertion and edging. The sleeves are in the fashionable elbow length. A girdle of heliotrope messaline that ties in the back with loops and ends, is effective, and gives a note of color. The pattern is cut in sizes 12, 14 and 16 years. Price, 15 cents.

No. 1487. The skirt is in circular style, simply gathered into the band. An elaborate appearance is given by the trimming, which consists of Valenciennes insertion edged on both sides with narrow lace to correspond. This is put on in three rows, each row consisting of two bands of trimming. While it seems troublesome, it is not so in reality, as the insertion and lace could be put together, and applied to the skirt very quickly by machine work. The pattern is cut in sizes 12, 14 and 16 years. Price, 15 cents. For a miss of 14 years, 7 yards of 32-inch material would be required to make the dress.

No. 1472. Girls' Dress. Openwork and broderie Anglaise effects are in vogue for children's as well as ladies' dresses, and nothing could be more fetching, and withal, so simple and childish as this little frock, which is made of fine broderie Anglaise flouncing. It has a cunning double skirt, which is shirred to the slightly bloused waist, in princess effect. The low round neck is edged with a bertha ruffle of embroidery, and the double puff sleeves are in elbow length. The pattern is cut in sizes 6, 8, 10 and 12 years. Size 8 years requires 7 yards of flouncing. Price, 15 cents.

No. 1471. Child's Dress. For the wee maidens, the French dresses with their picturesque long waists and tiny skirts are in favor and they are especially pretty in the filmy diaphanous Summer fabrics. A good model is illustrated here, developed in white batiste, with a becoming bertha in broad effect, of point Venise allover. It has the popular low round neck, and elbow sleeves, and a sash of pale blue Liberty satin makes an effective finish. The pattern is cut in sizes 2, 4 and 6 years. Size 4 years requires 2½ yards of 36-inch material, and ¾ of a yard of lace. Price, 15 cents.



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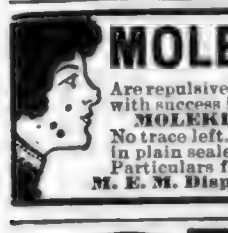

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♣ A WOMAN WHO HAS GIVEN it a trial declares that calamus root dried and ground to powder is an effectual REMEDY FOR ANTS, promptly dispersing them and preventing their visits. The powder is scattered over the infested ground. Perhaps this might prove effectual in preventing the ravages of other pests that trouble our plants and roots.

♣ THE RESOURCEFUL HOUSEWIFE can give a PLAIN CUSTARD PUDDING quite a festive air by having bits of banana or orange arranged in circles upon it just before it is sent to the table.

♣ THE WOMAN WHO DESIRES to manufacture a salable article for a fair or bazaar should try making the SMALL IRONING BOARD that the woman living out of a trunk finds so useful. The boards that cashmere and other woolen cloths are wrapped on are most suitable for the purpose neatly padded and covered with new unbleached muslin and having a cretonne case to cover them, with a holder attached that is covered with some of the cretonne over a layer of soft leather.

♣ MANY PERSONS SUFFER FROM NEURALGIA OF THE FACE and they should know that it may be quickly relieved by a mustard plaster applied to the elbow.

♣ SOMETIMES IN THE WOODS WHEN CAMPING OR AT PICNICS a corkscrew is necessary. A common screw with a stout string tied around the top makes a fair substitute for this important utensil.

♣ MOST PAINFUL ARE THOSE afflictions of the fingers known as FELON AND "RUN-A-ROUND." If one who suffers will use stramonium ointment—a preparation of jimson, or Jamestown weed, relief will follow.

♣ WHEN YOU WISH TO MAKE GOOD FIRE-KINDLERS take resin, any quantity, and melt it, putting in for each pound being used, from two to three ounces of tallow, and when all is hot, stir in pine sawdust to make very thick; and, while yet hot, spread it out about one inch thick, upon boards which have fine sawdust sprinkled upon them, to prevent it from sticking. When cold, break up into lumps about one inch square. But if for sale, take a thin board and press upon it, while yet warm, to lay it off into one inch squares; this makes it break regularly, if you press the crease sufficiently deep, greasing the marking-board to prevent it from sticking. Be careful in making, as it is, of course, very inflammable.

♣ THE USE OF PUMICE STONE is recommended TO REMOVE CALLOUSED PLACES on the fingers and palms of the hands. Cutting away the hard skin only makes the places harder and with uneven edges.

♣ TO MAKE PEANUT BUTTER, pound or grind freshly roasted and skinned peanuts, and when you have a fine powder add half its quantity in butter and a little salt. Work to a smooth paste.

♣ A SWISS SANDWICH is made of thin slices of white bread spread with sweet butter, cream cheese and honey. Instead of honey, maple syrup may be used equally as well.

♣ BROWN LEATHER forms an excellent background for decoration when oak leaf sprays are used for a design, and this is most effective for a LIBRARY TABLE COVER. Maple leaf sprays are good also, and so are chestnut leaves and burrs.

♣ THE MOST USEFUL of all SUPPLIES IN A WOMAN'S PANTRY are her lemons. No fruit probably is recognized as cleansing or medicinal in so many different ways. Linen, cotton, the skin, the teeth, the scalp, all can be cleansed of stains or purified by the use of lemon juice, and the number of ailments for which it is said to be beneficial is surprisingly numerous.

♣ THE HOUSEWIFE WITH A NASTURTIUM BED to fall back upon has a treasure trove in her keeping. Green leaves, orange and gold petals, spicy buds and stems—the whole plant resolves itself into "Vergnügen" (pleasure-giving things), and what the Germans would call "Genuss" from early in the Summer until the time of frost in the Autumn.

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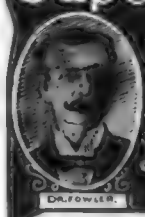

It is better than electricity because it does not scar or produce a new growth. Better than X-ray, because it does not burn or scar nor paralyze the tissues under the skin. Better than depilatories, because it is not poisonous and will not cause blood poisoning or produce eczema which is so common with depilatories, and it does not break off the hair, thereby increasing its growth. Electrolysis, X-ray, or depilatories are offered you on the BARE WORD of the operators and manufacturers. "DE MIRACLE" is not. It is the only method which is endorsed by physicians, surgeons, dermatologists, and medical journals

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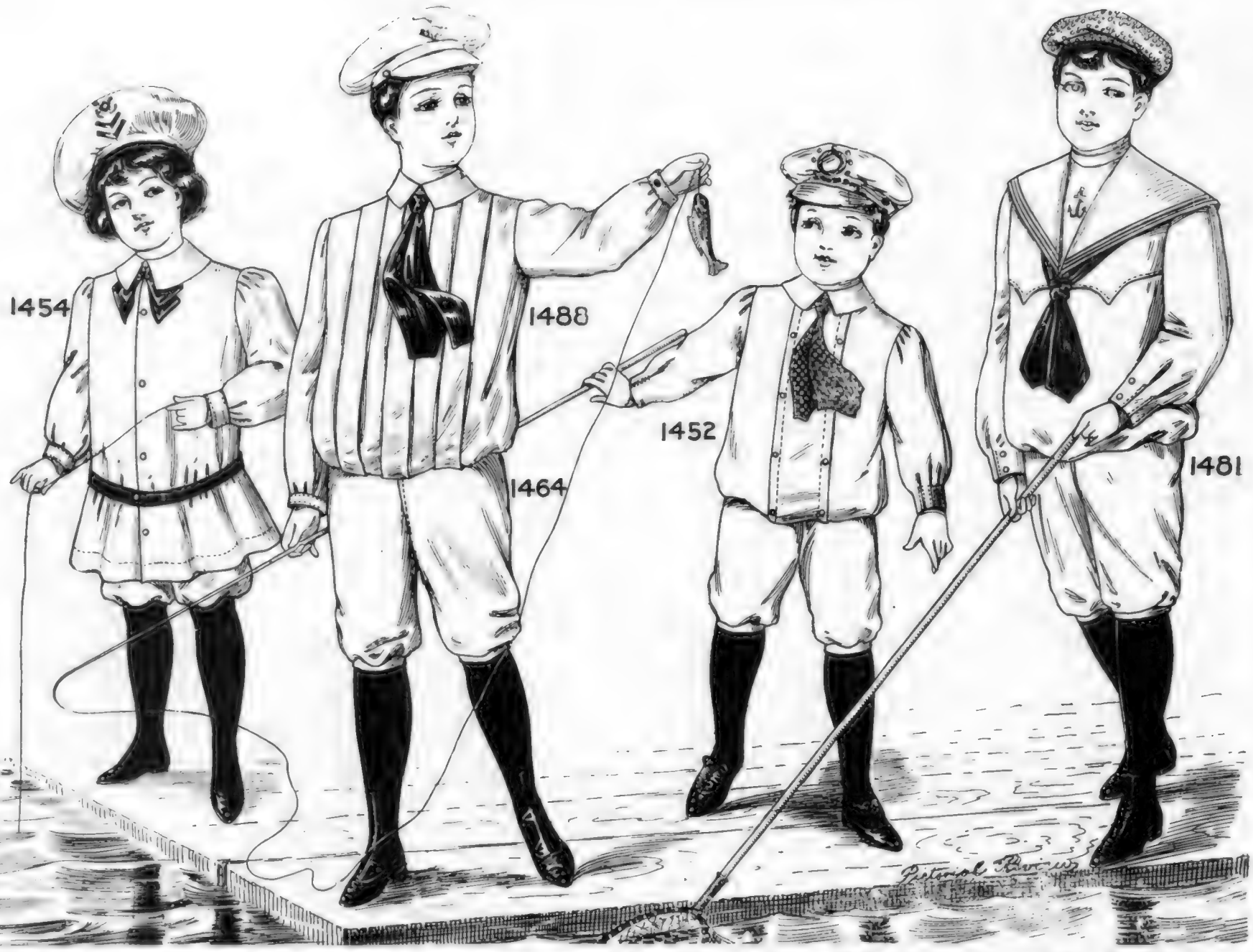


No. 1451 Boys' Russian Blouse Suit. Cut in sizes 2, 4 and 6 years. Price 15 cents.

No. 1488. Boys' Blouse. Cut in sizes 6, 8, 10 and 12 years. Price 15 cents.

No. 1404 Boys' Knickerbockers Cut in sizes 6, 8, 10 and 12 years. Price 10 cents.

No. 1452. Boys' Suit. Cut in sizes 6, 8, 10 and 12 years. Price 15 cents.

No. 1481. Boys' Sailor Suit. Cut in sizes 6, 8, 10 and 12 years. Price 15 cents.

CORRECT STYLES FOR BOYS

While the general outline of boys' clothes remains unchanged, there are various details of trimming and combinations of material, that give the desired variety, which we are told "is the spice of life." There is a tendency toward the use of mohair for Buster Brown and Russian suits, in gray, blue and white, and while white remains preëminently the color for dress occasions, gray is being accorded a high degree of favor for large boys, as well as their small brothers.

Two handsome suits for wee men, seen recently at an exclusive shop that caters to the highest class of trade, were of the Russian type, one developed in a lovely silky royal-blue mohair, with a collar and cuffs of primrose-yellow corded silk, and the other of wood-brown serge, with sailor collar, tie, and cuffs of pale biscuit-colored moiré.

The rage for shepherd checks has extended to boys' clothes, and Russian, Buster Brown, and sailor suits are shown in mohair, lightweight suiting and wash goods in a medium size check, with caps to match.

For afternoon wear, cunning little suits of checked taffetas, with collar, sailor knot, and cuffs of black or white moiré or white linen are smart. In wash suits there is a wide range of choice in material, if but little change in style is evident. White linen, piqué, Madras, canvas, cotton rep, poplinette, and blue linen and chambray, and blue and white striped gingham are popular and effective, with a belt of the material, or of patent leather.

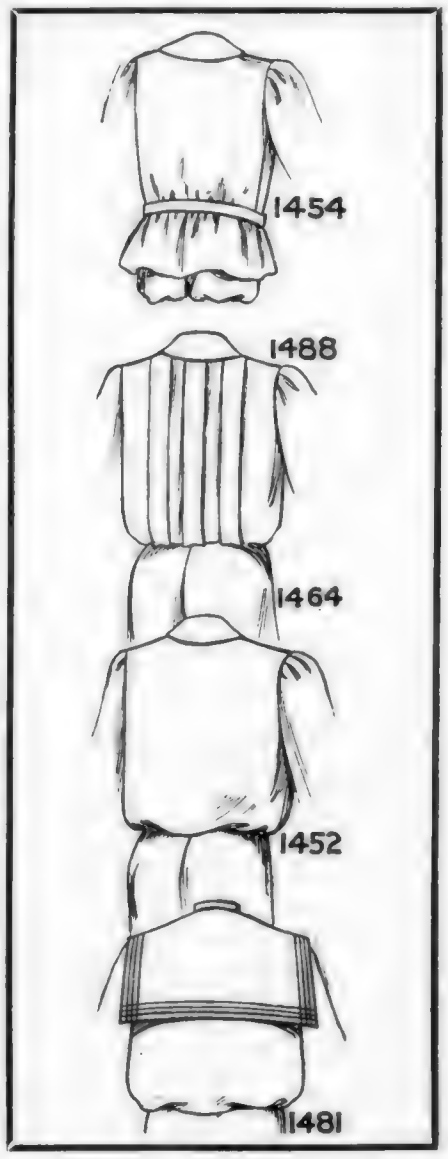
No. 1454. Boys' Russian Blouse Suit. This smart little suit is developed in blue linen, and is simple and easily made. It fastens down the centre-front, and the sleeve is gathered into a narrow band. A patent leather or linen belt, an Eton collar of white linen, and a black silk bow complete the suit. The pattern is cut in sizes 2, 4 and 6 years. Size 4 years requires 3 yards of 36-inch material. Price, 15 cents.

Nos. 1488-1464. A boy's suit, which can be developed in linen, chambray, mohair or any preferred material. The blouse is box-plaited front and back, and an elastic or draw-string is run through the hem on the lower part to regulate the fullness. The pattern is cut in sizes 6, 8, 10 and 12 years. Size 10 years requires 2 yards of 36-inch material. Price, 15 cents.

The trousers (**No. 1464**) are in knickerbocker style, and are gathered into a band. The pattern is cut in sizes 6, 8, 10 and 12 years. Size 10 years requires 1½ yards of 36-inch material. Price, 10 cents.

No. 1452. Boys' Suit. This little suit is made of gray mohair, and the blouse has two plaits at the centre-front, stitched to simulate a box-plait. A cuff effect on the sleeve is formed by plaits. The knickerbocker trousers are gathered into a band. The pattern is cut in sizes 6, 8, 10 and 12 years. Size 6 years requires 2 yards of 48-inch material. Price, 15 cents.

No. 1481. Boys' Sailor Suit. One of the latest models, developed in blue serge, the blouse of which is made with a deep yoke. The sailor collar is trimmed with black soutache braid, and the trousers are in knickerbocker style. The pattern is cut in sizes 6, 8, 10 and 12 years. Size 12 years requires 3¾ yards of 36-inch material. Price, 15 cents.



Fashionable Footwear

What Women of Good Taste Select

By Adelaide C. Gray

Whether the vogue of the short skirt, or the general tendency toward harmony in the color scheme of costumes is responsible for the latest fancy in shoes is an open question, far beyond the powers of a mere fashion chronicler to decide. But that we are to wear, for dress occasions, shoes and slippers matching our gowns in color is an assured fact beyond peradventure.

Can you picture a pretty girl in a dainty frock of cool grayish-green, with a green hat all fluffy tule and mignonette, tilted over her forehead, elbow-length green gloves, either of silk or kid, and the most fascinating ties (alas, with pointed toes and wicked French heels!) of suéde, the exact tint of her gown? Is not that a Spring symphony to delight the soul of an artist?

Or consider the poetic possibilities of an exquisite white lingerie frock with hat and parasol *en suite*, the finishing touch being given by white silk hand-embroidered stockings and white canvas ties trimmed with patent leather; or, more daring, yet decidedly chic and Frenchy, vivid red slippers and red silk stockings!

But there is a time and place for all things, and a point to be remembered is, that colored shoes and stockings are only intended for calling, receptions, driving or any occasion when one's best bib and tucker is donned. They are decidedly incongruous with a simple tailored or shirt-waist suit, and the woman who wears them shopping or when she is taking her morning walk, displays a lack of perception of the true harmony of style that amounts to positive bad form.

We may console ourselves, however, with the knowledge that there is practically no end to the smart designs that are being shown in walking shoes and boots (which is the correct term to apply to high shoes), so that even if the colored ones are tabooed, there is still a wide choice. In the general shape there is no particularly noticeable difference between the new styles and those of last Summer. The Cuban heel, in extreme or moderate height, and toes pointed, though not exaggeratedly so, are worn on all shoes save those for golfing and other out-door sports. Patent leather, calfskin, brown leather and gun-metal kid are the favored materials, the only novelty being gun-metal leather, which has a dull black finish. The model showing a long vamp and toe guiltless of a tip, but cut in one with the tongue is very popular for ties, as it is becoming, giving an impression of slenderness. Three large eyelets are smart, laced with wide grosgrain ribbon. White canvas and leather shoes will be worn extensively with white gowns, and white linen duck ties, with pin-point dots of black, and trimming of patent leather are very effective, especially when the laces are black.

Pumps of patent leather, tan leather, gun-metal kid, etc., will be used for walking, even more so than they were last season. A novelty that is being shown at some exclusive shops is the spat of colored linen to match the gown color, to be worn with ties of patent leather. These are particularly approved for shirt-waist suits. Spats of shepherd's check are also worn with gowns of the same material, and look quite smart.

In tan and brown leather the whole gamut of shades is run, and boots, low shoes and slippers are shown in soft-finished leather, for walking and all outdoor purposes.

A CORRECT STYLE.

High boots are being made with patent leather vamp and top of suéde or dull-finish leather. In some cases the suéde top matches the gown color, and unless the shade is particularly vivid, this model may be worn for walking.

There are many new effects in fancy slippers for house and evening wear, embroidery in gold and silver playing quite an important part. One fetching model was of black patent leather with gold heels, and gold toe embroidery. Another one was of suéde in a lovely green, with silver heels, and toe embroidery of silver beads with a bow of silver gauze.

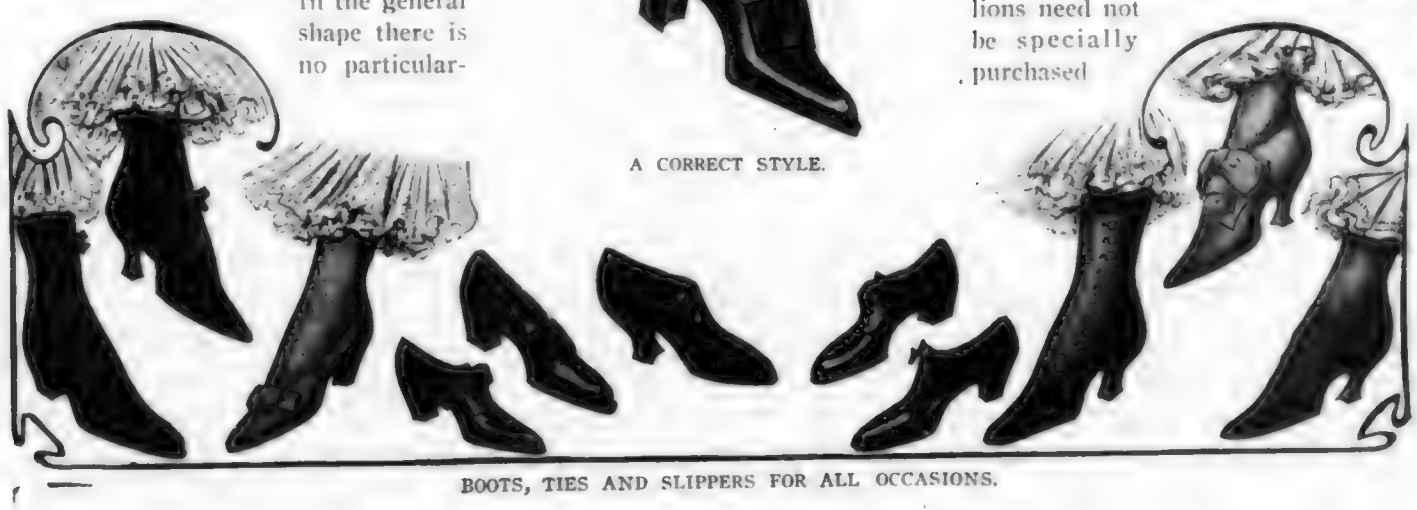
Many variations are being rung on the strapped slipper idea, one of the newest being a slipper of patent leather, that has the straps bound with white leather, and fastening with white buttons.

These novelties, though, are extreme, and the woman of conservative taste will choose slippers or ties of plainer style, relying for their modishness upon the excellence of their cut and material.

The high novelty in stockings is the shot-silk effect, very beautiful shadings being shown. These are suitable for dress and walking, the street colors of course being more subdued than those chosen for house wear.

Open-work and lace effects are still in vogue, but not to the extent that they were last season. Fashion is a fickle goddess, and her votaries have scarcely time to accommodate themselves to one mode, when another is being introduced.

A dainty idea that has found expression this season is the lisle silk stocking, preferably black or white, embroidered on the instep in a flower design of a flight of birds or butterflies. Another pretty style that should appeal forcibly to the girl of limited income, is the application of lace medallions at intervals to the instep and front of a stocking, cutting away the material underneath. These medallions need not be specially purchased



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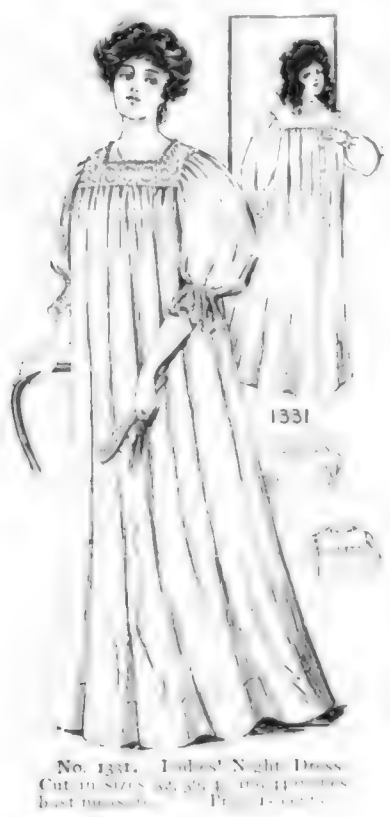
Underwear for Ladies and Children

No. 1461. Ladies' Corset Cover. Cut in sizes 32, 36 and 40 inches, bust measure. Price, 15 cents.

No. 1461. Ladies' Corset Cover. This is a simple design, suitable to embroider. It is made of nainsook, and fits the figure snugly in the back. In the front there is a slight fullness, which is adjusted at the waist with a drawstring. A self ruffle, or one of lace, may be used to finish the neck and armhole. The pattern is cut in sizes 32, 36 and 40 inches, bust measure. Size 36 requires 1½ yards of 30-inch material. Price, 15 cents.

No. 1331. Ladies' Night Dress. The newest models in robes de nuit show the square open neck and elbow sleeves, and they are certainly very comfortable for Summer wear. The gown illustrated is made of crystalline, a sheer filmy fabric, and a band of broderie Anglaise and a narrow Valenciennes frill outline the opening at the neck. If a high effect is preferred, however, a square yoke and full length sleeves are given with the pattern. It is cut in sizes 32, 36, 40 and 44 inches, bust measure. Size 36 requires 6 yards of 36-inch material. Price, 15 cents.



No. 1331. Ladies' Night Dress. Cut in sizes 32, 36, 40 and 44 inches bust measure. Price 15 cents.

No. 1278. Ladies' Foundation Petticoat. As all skirts are made without an attached lining, a petticoat or drop skirt is a necessity. It is generally made to harmonize in color with the outer skirt, the upper five-gored part being composed of lining, and the circular flounce of silk. One, two or three ruffles should trim this flounce, to give the required flare; and a circular piece of crinoline is generally used on the lower edge of the flounce, as this is necessary to hold the skirt out well. The pattern is cut in sizes 22, 24, 26, 28, 30 and 32 inches, waist measure. Size 26 requires 6½ yards of 36-inch material. Price, 15 cents.

No. 1278. Ladies' Drop Skirt. Cut in sizes 22, 24, 26, 28, 30 and 32 inches waist measure. Price 15 cents.

No. 1453. Child's Petticoat. White Lonsdale cambric was used in making this little petticoat, the lower part of which is attached to a waist. The neck and armhole may be finished with lace if desired. The skirt is tucked and trimmed with lace and insertion. The pattern is cut in sizes 6 months, 1, 2, 4, 6 and 8 years. Size 4 years requires 2 yards of 36-inch material, and 3 yards of lace. Price, 10 cents.

No. 127. Ladies' Ruffled Corset Cover. This is a desirable model to wear under a thin Summer shirtwaist, as it holds the waist out well. Cambric and nainsook are equally effective, and the ruffles could be edged with lace if desired. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches, bust measure. Size 36 requires 2 yards of 30-inch material. Price, 15 cents.

No. 1453. Child's Petticoat. Cut in sizes ½, 1, 2, 4, 6 and 8 years. Price 10 cents.

No. 1327. Ladies' Short Petticoat. This is suitable for development in flannel of any kind, and is mounted on a circular yoke of cambric. The lower part may be tucked and feather-stitched, and edged with lace. The pattern is cut in sizes 24, 26 and 28 inches, waist measure. Size 26 requires 2½ yards of 30-inch material. Price, 10 cents.

No. 1261. Child's Night Dress. This is a simple little sacque night dress of cambric, made with a plait down the centre-front, that can be edged with lace. The turn-down collar, and the cuffs of the bishop sleeves, are also edged with lace. The pattern is cut in sizes 4, 6, 8, 10 and 12 years. Size 8 years requires 2¾ yards of 36-inch material. Price, 10 cents.

No. 1261. Child's Night Dress. Cut in sizes 4, 6, 8, 10 and 12 years. Price 10 cents.

No. 1519. Child's Long-waisted Petticoat. This little petticoat is suitable to wear under the French dresses that are so modish for children. The neck and armhole may be finished with a frill of lace or embroidery. The pattern is cut in sizes 6 months, 1, 2, 4, 6 and 8 years. Size 2 years requires 1½ yards of 30-inch material. Price, 10 cents.

No. 127. Ladies' Ruffled Corset Cover. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Price 15 cents.

No. 1327. Ladies' Petticoat. Cut in sizes 24, 26 and 28 inches waist measure. Price 10 cents.

No. 1519. Child's Long-waisted Petticoat. Cut in sizes ½, 1, 2, 4, 6 and 8 years. Price 10 cents.

Outdoor Sports for Women

By R. C. Linton

THE active part taken by girls and women in various sports calls for the serious attention of tailors in the matter of providing them with costumes suitable to such amusements as hockey and golf.

Hockey, in particular is the schoolgirl's delight, and almost every large school for girls, of from twelve upwards, now has its hockey club or some other club associated with outdoor exercise. Years ago the sporting girl was in the minority. Now she is a cult, and fashion favors her.

The most essential thing in regard to sporting costumes is that perfect freedom of the arms should be allowed. Next—and in relation to certain sports this is of equal importance with the first condition—the skirt must be short.

Happily for the sporting girl, the wearing of a short skirt is no longer the exclusive privilege of her kind. The smart woman who takes little or no part in sports wears a *trotteuse* skirt and has made it fashionable.

The costume that is suitable for golf is equally so for hockey. The skirt, as already stated, must be short—that is, it must just escape the ground all round—and the favorite coat of the moment is the new Norfolk model. It is built on much the same lines as the well-known Norfolk jacket, with box-plaits back and front, but is cut rather longer, and there is variety in the mounting of the coat into a yoke, which latter sometimes appears to be buttoned on to the front and back of the coat itself and also on to the upper part of the sleeves.

The introduction of secret pockets into the box-plaits is convenient, and this little ruse is taken advantage of by smart tailors, who are always seeking to improve on former models.

Not infrequently the tabs of the yoke in front are actually pocket flaps; and, again, we see little pockets cunningly inserted into the cuffs of the coat sleeves, the straps with which they are decorated forming the flaps—which are cut to mitre points and fastened with flat buttons to the cuff itself. Of course the "coat" *par excellence* for the sporting girl is the golf Jersey, which appears in all sorts of pretty designs and colors.

For the most part, sporting costumes are built of fashionable homespuns, in dark quiet mixtures, and are touched up with leather—used as buttons, pipings, and strappings. Often, too, the collar and cuffs and revers—when there are any—are faced with leather, and the skirt is trimmed or strapped *en suite*, while the belt emphasizes the scheme of leather and the notion is taken up, again, by the cap.

One of the latest productions for the golf or hockey player is a blouse of russet-red leather, smartly made with a shaped yoke, buttoned on to the blouse, and trimmed down the front with a series of little bows of leather, looking just as if they had been tied by hand.

Very smartly constructed is a hockey suit of cigar-brown homespun, the double-breasted Norfolk coat, which has a short stole of brown leather concluding on a level with the top of the arm, just below the shoulder, and the ends turned in to mitre points. The box-plaits are piped with leather to match, and the skirt has short, mitred straps of leather catching together inverted box-plaits.

As for skirts, it is obviously advisable that they should be as weightless as possible; hence the closely kilted skirt, notwithstanding its handsome appearance, cannot conscientiously be urged for sporting purposes. The skirt, arranged with wide, inverted box-plaits, is preferable. Superfluity of material should be avoided as much as possible when dealing with a sporting skirt, otherwise the weight of the garment would be tiring. Certain of our clever tailors so build their skirts that the chief weight falls below the knees and is no impediment whatever to walking.

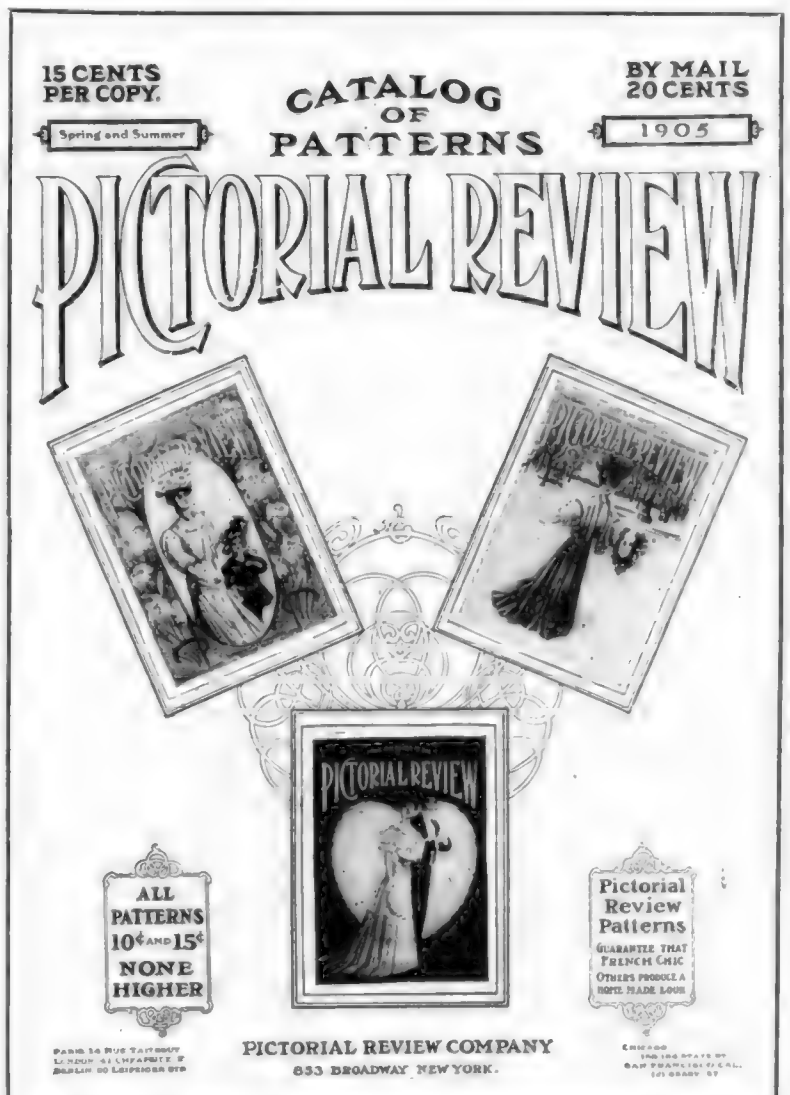
As for caps, the new tam-o'-shanter, of leather or tweed, and peaked caps of similar substances, are the headgear *par excellence* for the sporting girl.

With her well developed limbs, her broadened chest, the Hockey Girl can now afford to smile at her sister of mincing gait—the girl who sticks out her elbows and makes jerky movements of her body above her squeezed-in waist. She can show a complexion too that glows with all the richness that fresh breezes and healthful raindrops bring to it. She knows that Madame the Beauty Doctor will never cajole dollars out of her pocket for "matchless complexions" and world renowned "tints of Venus."

From reviewing her on general grounds, let us look into what occupies the time and the attention of the Hockey Girl—what the requirements are of the game that now makes up so much of the interest of her fresh young life. To begin with, her game does not stand very far back in the history of games that have been opened up for lady players. It is a mere infant to tennis, and imbues croquet with the feeling of antiquity. A few courageous Irish ladies who had played it years before on Erin's green shores began to show its delights to their English sisters about the year 1876. Three teams of eleven—as at cricket and football—are attached to each club. Every girl starts in the third, and gets—or should get—a move every year.

The Hockey Girl soon develops good muscles in her arms. She is not afraid, as one would suppose her to be, of ugly hits from clubs or ball. Players who brandish the former dangerously are soon spotted in any club, and in the interest of all concerned made to play safely. A well-played game is with rare exceptions a safe game, though the ball, it must be confessed, is that unrelentingly hard one—a cricket ball, painted white.

Severely neat, the Hockey Girl shows no dishevelled condition when her game is finished. Skirts, by the way, have a regulation length of eight inches from the ground. Beginners greatly affect the shin pads; in well practised teams, however, high legging boots are considered sufficient protection for the legs. What we have found to say about the Hockey Girl, then, shows her in no light that is an unfavorable one. Her interest in her sport is praiseworthy, for to be half-hearted in anything is to show life under dull skies. As she passes down our roads—suburban or country—we will wish her good luck and a hearty "au revoir."



This illustration shows the beautiful cover design of our new Spring and Summer Catalogue, which already has proved itself invaluable to every woman who does her sewing at home. It has an array of more than 500 up-to-date models in the newest Spring styles, and a tissue paper pattern can be procured for every illustration printed therein. The PICTORIAL REVIEW patterns have vindicated their right to supremacy—they are acknowledged to be the best-fitting, most stylish, economical and trustworthy patterns ever made, revealing that irresistible *chic* which we associate with the French garments. Buy the catalogue. It is only 15 cents at the counter, 20 cents by mail.

Echoes from the Stage

Otto Sarony Co.
EDNA GOODRICH, NOW IN VAUDEVILLE

The rapid changes that have marked the Spring season at the New York theatres would seem to indicate that the fickle public is growing more fastidious and difficult to please. In truth, however, some of these plays that have been tried have been held in abeyance by the pro-

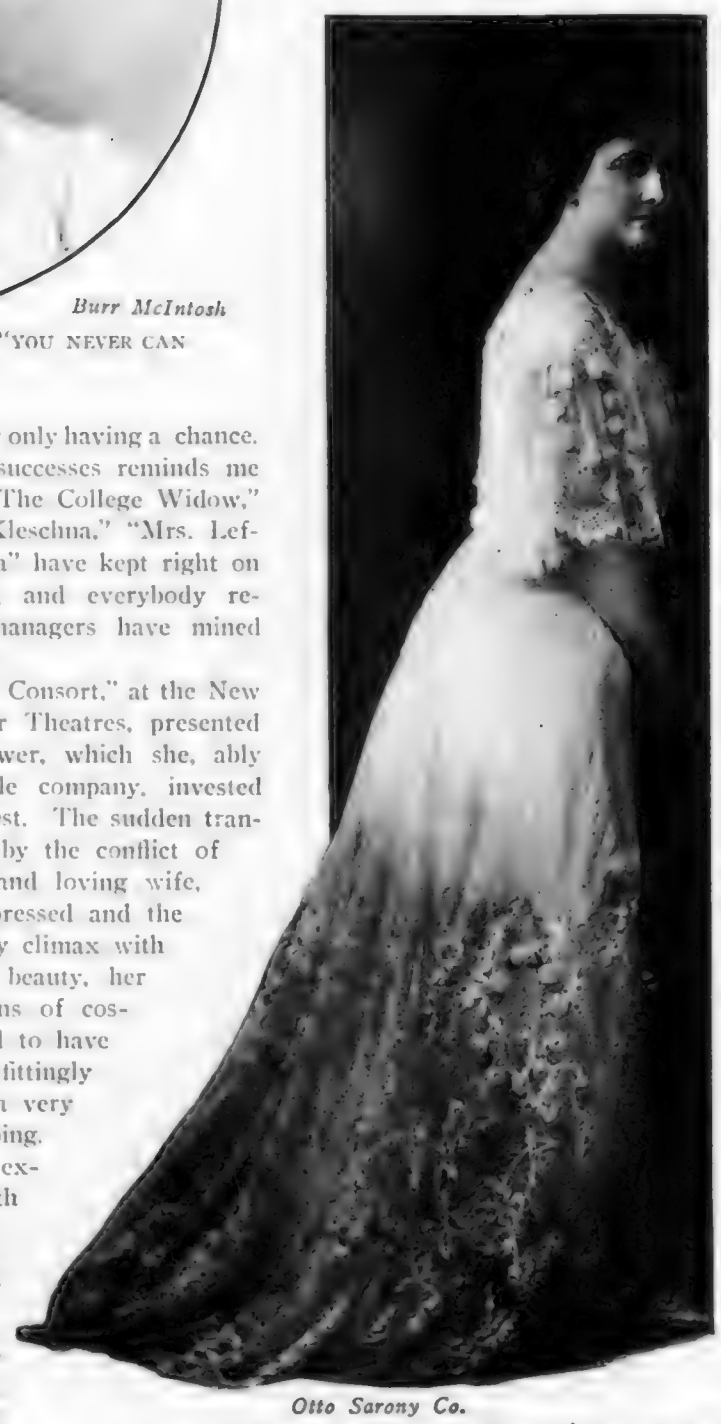
HENRY WOODRUFF IN "OLD HEIDELBERG" AT PROCTOR'S

Burr McIntosh
DRINA DE WOLFE AS "GLORIA" IN "YOU NEVER CAN TELL."

nounced successes and are now only having a chance. And speaking of pronounced successes reminds me that "You Never Can Tell," "The College Widow," "The Music Master," "Leah Kleschna," "Mrs. Leffingwell's Boots," and "Fantana" have kept right on in their triumphant pathway, and everybody rejoices that their respective managers have mined such exceptional profit-makers.

Ellis Jeffreys, in "The Prince Consort," at the New Amsterdam and Knickerbocker Theatres, presented a play of great dramatic power, which she, ably supplemented by an admirable company, invested with an exquisite human interest. The sudden transitions of feeling, exemplified by the conflict of her dual character as queen and loving wife, were most sympathetically expressed and the plot developed to a satisfactory climax with superb art. Her grace and beauty, her lovely voice, her rare creations of costume, were all entrancing, and to have seen such a delightful play, so fittingly rendered, is to have enjoyed a very unique experience in theatre-going. The same company, with the exception of Henry Dixey and with the addition of Ida Conquest, and others forming a star cast, presented "London Assurance" most acceptably. Miss Jeffreys as Lady Gray Spanker was fine and spirited—despite the fact that she did not appear at all until the third act, and Ida Conquest was quaintly sweet and pretty in her 1840 costume and curls. It was, in fact, an "edition de

RICHARD MANSFIELD IN A REPERTOIRE ENGAGEMENT AT THE NEW AMSTERDAM THEATRE.



Otto Sarony Co.
GRACE KIMBALL IN "MRS. TEMPLE'S TELEGRAM."

HILDA SPONG IN "THE FIRM OF CUNNINGHAM."

luxe," an old play full of faults of construction, delightfully interpreted by clever artists.

Mansfield's engagement of four weeks at the New Amsterdam Theatre was a veritable triumph, the house being practically sold out for every performance of his familiar repertoire, and the greatest interest being rife to witness his new departure in Molière's "The Misanthrope."

"The Darling of the Gods," with Blanche Bates playing "Yo-San," as shown on the stage of the Academy of Music, seems appropriately set in such large scenes, and has been reaping a colossal benefit. That other great Belasco success, Mrs. Leslie Carter, in "Adrea," has caught the popular taste and "Du Barry's" phenomenal score is almost surpassed.

Eleanor Robson and Kyrle Bellew opened at the New Amsterdam Theatre on April 17th with a brilliant all-star revival of "She Stoops to Conquer," the cast including Mrs. Charles Calvert, Louis James and Isabel Irving.

We have had such sterling players as Cecilia Loftus in impersonations at the Circle, Henry Miller in "Frederic Le Maitre" at Hammerstein's, and Harry Woodruff and Isabelle Evesson in "Old Heidelberg" at Proctor's.

ROBERT EDESON, WHOSE "STRONGHEART" WAS ONE OF THE SEASON'S SUCCESSES.

On the evening of April 12th, the opening of Thompson & Dundy's great Hippodrome on Sixth avenue (43d to 44th streets) was the most interesting amusement event of the year. Millions of dollars had been expended upon it, and the magnitude of the undertaking was exemplified at the inauguration. One could not do justice in attempting to describe it in this space—its wonders must be seen to be fully understood—but nothing like it, we are told, has ever been known in the history of the world for size, equipment and mechanical devices, and surely, when

ALMYRA FORREST AS "THE VASSAR GIRL" IN "THE PRINCE OF PILSEN."

one thinks of the new electrical appliances, one must believe it. Spectacle, circus, drama and menagerie all contribute to the wonderful scenes. "When a Yankee Circus Goes to Mars," and "Andersonville, or the Wilson Raiders" are the two parts of the great performance.

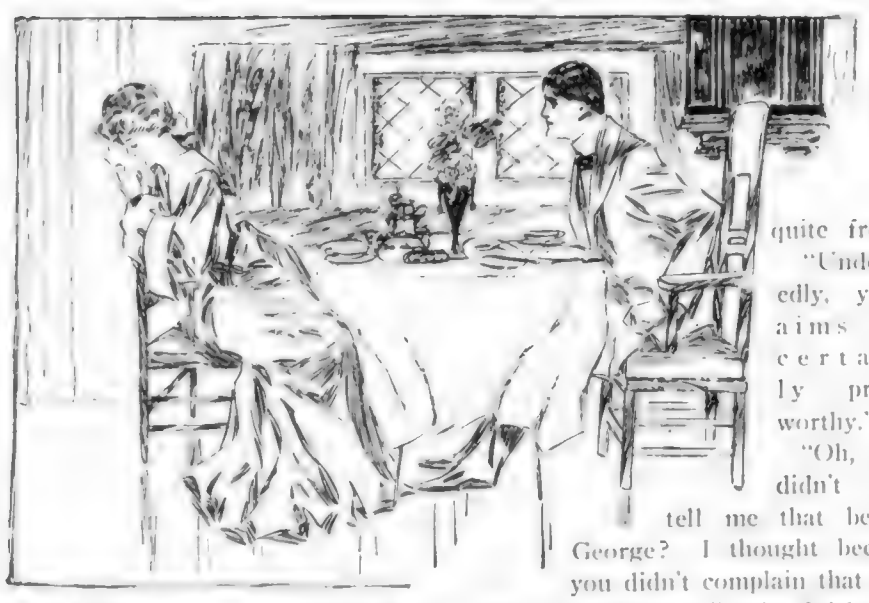
As the season at the Irving Place Theatre draws towards its close, one is moved to commend the excellent manner in which all of their plays are presented, every part being taken by a star, and no unevenness perceptible in the ensemble. The return of Mme. Barsescu, who was seen in heavy tragedies earlier in the season, was an interesting artistic event.

At this writing, the changes scheduled are the conclusion of Gillette's engagement in "Sherlock Holmes," at the Empire, in favor of Marie Tempest in "The Freedom of Susanne"; the withdrawal of Mary Mannering's play of "Nancy Stair" to make way for Annie Russell in "Jinny, the Carrier," at

VIRGINIA HARNED, WHO APPEARED AS "LADY JANE SHORE."

the Criterion; Virginia Harned's play of "The Lady Shore" taken off to make a place at the Hudson for "The Heir to the Hoorah," by Paul Armstrong, a pronounced success; "Frenzied Finance" (another one) removed from the Savoy to the Princess; the concluding nights of "A Woman in the Case," at the Herald Square, and also of "The Duchess of Dantzic," at Daly's; the return of that favorite opera, "The Prince of Pilsen," to the New York Theatre; the farewell performances of "Buster Brown," at the Majestic; and likewise of Mrs. Fiske's company in "Leah Kleschna," at the Manhattan; the close of the Weber Music Hall season; the appearance of Alice Fischer in "The School for Husbands," at Wallack's; and the replacement of that delightful comedy, "Mrs. Temple's Telegram," by Willis Steell's play of "The Firm of Cunningham," at the Madison Square Theatre, with Hilda Spong, Katherine Grey, and other good players. Especial features have been the production of three single-act plays written by Mrs. Fiske; Ibsen's last play, "When We Dead Awake," beautifully done at the Princess; Arnold Daly's company in Shaw matinées; and Mrs. Le Moyne in "A Blot on the 'Scutcheon," at the Hudson.

MAUD LEROY, OF THE WEBER STOCK CO., NOW ON TOUR.



Sylvia's Dilemmas

By Alice G. Middleton

3. A Chapter on Eggs

THERE were days when Sylvia seemed to herself to have progressed in her housekeeping problems exactly like the proverbial frog in the well—by climbing up two feet and slipping back three. When she fancied she had completely surmounted some unexpected perplexity, lo, another horn of the dilemma would crop out and demand her notice, and so it went on.

"The simplest things are the hardest to remember," she confided to George in one of their cosy breakfast table talks after Aunt Mary had departed—"whether to put things on to boil in hot or cold water, for instance."

"Why, I thought they were *always* put on in *cold* water—shows how ignorant I am!" remarked her husband, smiling quizzically.

"Oh, no!" (with an air of superior wisdom) "when you want to extract the juice, as from a beef-bone, for example—you put it on in cold water, but when you wish the article to retain all of its juiciness within itself, don't you see, as in the case with certain vegetables, you put it on in hot water!"

"Really! Why, you *are* learning things, little girl, aren't you? Keep right on. Some day you will be able to write a cookery book, like Oscar, the Waldorf chef, and take us two around the world on the proceeds."

"Oh, George; now you are making fun of me."

"Not at all! But speaking of boiling things, it occurs to me that a little improvement in my matutinal eggs would not be amiss! For three mornings they have been underdone and quite uneatable. What has become of that time-glass that I bought you for boiling them?"

"Broken. The cat knocked it off the mantlepiece."

"I'll buy you another; and pray, keep it out of the reach of the cat. Three minutes and a half is the proper time for boiling my eggs, and please see that they are distinctly fresh."

"I have always aimed to have them quite fresh."

"Undoubtedly, your aims are certainly praiseworthy."

"Oh, why didn't you tell me that before, George? I thought because you didn't complain that they were all right—and" (she finished by bursting into tears).

"What? Crying, Sylvia! Come, come, this will never do! The eggs are not worth so much agitation. I'll go back to bacon!"

"Indeed you shall not! Whatever you express a wish for, at your own table, you shall have," she answered, with wifely spirit; "but it is so confusing about the different varieties of eggs and I always forget whether I ought to buy "superfine eggs" or "eggs for invalids" for your breakfast."

"What *do* you mean? Different varieties of eggs! I'm not an invalid!"

"Well, you see, when I ask the grocer for the best eggs, he always answers, 'Which best, Madam'? and then rattles off a great rigmarole, from which I gather that they have four different grades of eggs,—first just plain 'eggs'; second 'fresh eggs'; third, 'superfine eggs'; and fourth, 'eggs for invalids.'"

"I like the sound of 'superfine,' don't you"? he asked when he had ceased laughing.

"Why, yes; George, and those are just the ones that I've been getting."

EGGS IN TOMATO. STIRRED EGGS. BIRD'S NEST.

"Then suppose you try 'eggs for invalids' by way of a change."

"Very well; but don't be cross if they turn out no better. There must be something wrong with the hens."

"Nonsense. You will have to learn how to test the quality of an egg—it's easy enough. Drop it into a bucket of water. It will sink, or fall on its side if perfectly fresh. If it floats, say goodbye to it, but if it topples around in the water give it the benefit of the doubt."

"By the way, George, I read in my cooking magazine the other day, a rule for boiling an egg. It was this: 'To cook one egg, use a granite-ware saucepan holding one quart. In this heat a pint of water to the boiling point, put in the egg and set the sauce-pan back on the range. Cover closely and let it stand from six to eight minutes.'"

"That is called 'steaming an egg'" was George's comment. "But if you put your eggs on and let them boil hard for three minutes and a half you will have the perfect breakfast dish."

"Do you care for scrambled eggs, George"?

"Do I? Well, I just guess that I do, especially if cooked in a chafing dish. Which reminds me. Go and

STEAMED EGGS. BEAUREGARD EGGS. SOFT-BOILED EGGS.

bring some of those 'superfine eggs' here and I'll show you how to manipulate the scrambled effect, and we'll finish up this rather indifferent breakfast (no slur intended upon your worthy efforts, my dear) with a flourish."

While he stirred he talked, and a stranger might have imagined that it was Aunt Mary delivering one of her illustrated culinary interviews.

"A certain famous chef," he observed, "once said that 'without the aid of eggs the artistic cook would have to abandon his profession in despair,' and he was certainly right. How could we do without them—harmonizing as they do with sweet as well as savory dishes, and giving character to a soup, a salad or an ice—as desirable for a dessert as for an entrée."

"Please *do* explain, George, just what an entrée is, for, indeed, I am hazy."

"An entrée? Why an entrée is a side-dish served between the courses and sometimes with the roast—an extra dish which may be either hot or cold. Eggs, meat, fish, vegetables or fruit may form the basis of an entrée, which is usually served in individual portions—croquettes and timbales are entrées. Sometimes they are made of entirely fresh new material, or again from left-overs."

"I shall make a study of entrées—you are better than Aunt Mary, George."

"Oh, bless you, I can descant on eggs to any extent. You see you have mastered the art of omelet-making already, so there is nothing more to be said on that score, because the cook who can make a good omelet has taken a city; all that is necessary to do now is to achieve variety in your omelets. Aunt Mary used to have a rule for making "Beauregard eggs," which was a great favorite with us youngsters. She would beat up four eggs until thoroughly mixed, add four tablespoonfuls each of cream and stock, turn it into a sauce-pan and beat until thick and jelly-like, adding a saltspoonful of salt and half as much of pepper just before serving it on squares of toast. Many a time I have watched her making it."

"I don't suppose she ever had a failure. I am sure she never could have made a pudding that turned out green from too much soda, or a chicken pie from which she had left out all of the gravy."

"Those are mere incidents that lend piquancy to effort. I am reminded that her shirred eggs were delicious. She covered the bottoms of small individual dishes with bread crumbs and dropped a fresh egg on top. These were then cooked in the oven until set and just before sending to the table a bit of butter and the necessary seasoning were added."

"I'll try them, some morning."

"Wish you would. The same idea may be utilized with tomato sauce, or cream sauce and Parmesan cheese. Another dainty dish that she used to make was called 'Birds' Nests.' This also was baked in individual dishes, the eggs being separated singly. The whites were beaten to a stiff froth and heaped into the dishes. Into this nest was dropped the yoke, and the whole was placed in the oven for a couple of minutes. Then after being dusted with salt and pepper and capped with a bit of butter they were sent to the table. My, but they were good!"

"Good gracious, George"; laughed Sylvia. "One would think to hear you carrying on that you were a perfect gourmand, instead of my having to coax your appetite all the time."

"But when the one who coaxes

(*Continued on page* 57.)

Illustrations for this series of articles on housekeeping furnished through the courtesy of Arnold & Co., publishers of "Mrs. Rorer's New Cook Book."

The Culinary Department

Successfully Tested Receipts

Kidney Omelet

Skin the kidneys and cut into small pieces; toss them over the fire in 1 ounce of butter for two or three minutes; make an omelet in the usual way, using 4 eggs, 1 teaspoonful of salt, 1 tablespoonful of butter, 4 tablespoonfuls of hot water, a dash of pepper and 1 tablespoonful of chopped parsley. Stir into it the kidneys; cook as usual and serve very hot.

Steak Fingers

Cut a steak into neat fingers; sprinkle with pepper and salt, and boil; knead 1 ounce of butter with some flour and a teaspoonful of minced capers, and place a small lump on each steak, arrange nicely on a hot dish; serve with ribbon potatoes, made by cutting raw potatoes in long thin strips and throwing them into boiling lard until a delicate brown.

Swedish Fish Pudding

Make a custard of 6 eggs to 1 qt. of milk. Thicken the milk with flour, add a lump of butter, and when it has boiled remove it from the fire and add the beaten yolks. Stir briskly Have ready some boiled cod that has been chopped fine and freed from bones. Add this to the custard, also salt and pepper, and steam in a covered mould for 2 hours. Serve with Hollandaise Sauce, for which the rule was given in the January number.

Potato Dumplings
(Kartoffel Klösse)

These are made exactly similar to the bread dumplings described in our April number, substituting potatoes for bread, and may be served instead of potatoes. Boil as many potatoes in their jackets as would be sufficient for the number of persons to be served, and let them not get too soft. Take mealy potatoes for this purpose and boil them the day before using. When ready to make the dumplings rub them through the grater, and add 2 eggs, 2 tablespoonfuls of shortening, 2 heaping tablespoonfuls of flour, a pinch of salt and a little nutmeg. Roll and cut in balls, and boil them in salted boiling water. These are very good with all sorts of roast meat.

Pineapple Fritters

Slice pineapple in crescents or diamonds, sugar them well and put away to "draw" while an ordinary frying batter is being prepared of 2 eggs, 1 pint of milk, with sufficient flour sifted in to make it the proper consistency, having 1 teaspoonful of baking powder and a pinch of salt mixed in the flour. Each piece of the fruit is lightly dredged with flour, then covered with batter and cooked in a frying kettle of "deep" fat till a light golden brown. After draining, sprinkle with chopped almonds moistened with lemon juice.

TWO FRENCH SAUCES

The following rules for "Sauce Rémoulade" and "Sauce Mousseline" were obtained by our special representative in Paris from Lesieur, the celebrated chef of the Restaurant de France, in the Boulevard Poissonnière, and can be vouched for:

SAUCE MOUSSELINE.

Cassez 4 jaunes d'oeufs dans une casserole; ajoutez-y 1 cuillère à bouche d'eau; remuez le tout sur le feu avec un fouet pendant 2 minutes. Ensuite ajoutez 250 grammes de beurre clarifier; une fois votre sauce monteé, ajoutez-y 1 décilitre de crême double.

[TRANSLATED.]

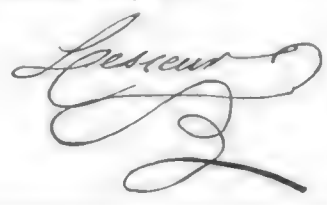
Break 4 yolks of eggs into a saucepan, add one spoonful of water; stir all well on the fire (with a cream whip) for 2 minutes, then add ½ pound of melted butter. When the same rises then add 1¼ pints of cream.

SAUCE REMOULADE.

Cassez 6 jaunes d'oeufs, mettez une pincée de sel et 1 peu de cayenne; fouettez vivement en versant doucement ½ litre d'huile et 2 cuillères de vinaigre; une fois votre sauce monteé, ajoutez-y cornichons câpres, cerfeuil, persil, estragon, et 1 peu de moutarde. (Coutes les fines herbes hacheés.)

[TRANSLATED.]

Break 6 yolks of eggs, add a little salt and some cayenne pepper; beat all quickly, while adding ½ pint of olive oil and 2 spoonfuls of vinegar. When the same rises, then add some capers, pickles, parsley chervil, kitchen wormwood (tarragon), all these herbs to be hashed very fine.



Devil Cake.

This is a slightly troublesome cake to make, but any one who is fond of chocolate will feel amply repaid on eating it. The first step is to make a custard of a cup of grated chocolate, a half cup of sweet milk, a cup of sugar, the yolk of one egg and a teaspoonful of vanilla. Stir all together in a porcelain pan, cook slowly, and set away to cool. While it is cooling, cream together one cupful of brown sugar, one-half cup of butter, and the yolks of two eggs. Add a half cup of milk, two cups of well-sifted flour, and the stiffly beaten whites of two eggs. Stir into this the chocolate custard and mix well. Then add a teaspoonful of soda dissolved in a little warm water. This makes a large loaf that will keep a long time. An attractive layer cake can be made by baking the batter in layer tins instead of in loaves, and using the following filling: One cupful of brown sugar, one of white sugar and one of water, with a tablespoonful of vinegar. Boil together until thick like candy, then stir in the beaten whites of two eggs, and a quarter of a pound of marshmallows. Boil up again and spread on the cake. The layers should not be put together until the filling with which they have been spread is cool. A collar of stiff white paper will prevent the filling from running out while it is hot.

Carolina Salad

Prepare two heads of lettuce by washing and drying them and pour over them a good French dressing, then take a grape fruit, cut it loose from the rind, shred or cut into small pieces and mix thoroughly with the lettuce. Serve the mixture on curly lettuce leaves. The dressing may be made as follows: Into a saucepan put a piece of butter the size of an egg, a half tablespoonful of mustard, one-half cupful of sugar, a half teaspoonful of salt, a dash of cayenne, one egg, a tablespoonful of flour, and about two-thirds of a cup of vinegar. Boil until it thickens, stir smooth and set away to become cool.

Yorkshire Pudding

This is a favorite garnish for the roast beef of Old England and is made as follows: Sift 1 pt. of flour in a large bowl with two-thirds of a pint of milk, ½ teaspoonful of salt and 4 eggs. Mix and beat thoroughly, then add the remainder of the milk. Pour into a 12x8 inch pan some of the drippings from the roast and when the pan is hot pour in the batter to the depth of an inch. Bake from 30 to 40 minutes. Cut in square pieces and serve around the beef.

Caramel Custard

Take one quart of milk, half a cupful of sugar, six eggs and half a teaspoonful of salt. Put the milk on to boil, reserving a cupful. Beat the eggs and add the cold milk to them. Stir the sugar in a small frying-pan until it becomes liquid and just begins to smoke, stir it into the boiling milk, then add the beaten eggs and cold milk, and stir constantly until the mixture begins to thicken. Set away to cool. Serve in glasses.

Parliament Gingerbread

Dissolve together 2 ounces of butter and 1 pound of best Orleans molasses: as soon as the butter is thoroughly dissolved pour this mixture on to 1 pound of flour, add a tablespoonful of powdered ginger, a piece of pearlash the size of a nut, and a morsel of alum: beat this all together well till smooth, then leave in a cool place till next day. Now roll this out very thin, cut it into oblongs, and bake in a buttered pan in a moderate oven for twenty to thirty minutes.

Brooklyn Pudding

Lay a few macaroons in the bottom of a pie-dish; cover with peaches and a little syrup from the can of peaches; make a custard with the yolks of two eggs and half a pint of milk, sweetened to taste, and when cold pour over the peaches; whisk the whites of the eggs to a firm froth and light brown the top; serve either hot or cold.

(*Continued from page* 56.)

is so dear and teachable and loveable—"

"Of course, of course! George, these scrambled eggs are simply delicious!" she responded, blowing him a kiss from her finger-tips to show her appreciation of his compliment.

"The art of scrambling eggs properly is all in the proportions. They must have only a little butter to start with, and they must be removed when they reach just the proper point in stirring, or they are ruined."

"Do you care for poached eggs, George?"

"Indeed I do. An egg that is carefully poached is a tempting bit of diet. You should be careful to have your water in the skillet boiling hot, but *not boiling*, before you drop your eggs in it, and always to serve a poached egg on a delicate round of toast. By the way, let us have some for to-morrow's breakfast, just for the sake of variety."

"Where did you ever learn how to do all of these things so nicely, George, dear?"

"At college, I suppose, or out camping, maybe—just picked it up. If you never have anything harder than eggs to tackle in your culinary exploits, dear girl, you will succeed beautifully! Never mind, you're improving every day."

The Newest Work for Women

Jewelry-Making

By Marian Cartwright

PRACTICAL jewelers like to keep their secrets to themselves; but if any lady thinks seriously of giving up the necessary time and patience to the art, it is possible to obtain enough elementary instruction to go ahead. The work of such amateurs does not, of course, compete with trade jewelry, which is exquisitely finished, while amateur work is not; but at the same time there is often more spontaneity and originality in it.

Beautiful ornaments may be made in wire with considerable ease, and it is in this direction that I should advise intending students to direct their energies. The wire can be bought of any required size; but to make wire of any size is not in any way difficult, although requiring a certain amount of application as well as muscle.

In all designing, much influence must be allowed to the material in which the design is to be worked out; and every design should be carefully drawn out in color before it is put into actual form.

There is one other technical point, and that is the question of annealing; which was obviously well-known to the ancient metal-workers. We know this because they have left plenty of work which could not possibly have been done without it; and as this is an interesting point it admits of explanation.

When any metal is hammered to a certain extent, the intimate structure of it tends to become more and more crystalline, and consequently more brittle; when metal in this crystalline condition is subjected to a red heat the crystalline structure tends to decrease and the metal becomes tough once more. There appears to be no limit to the capacity of a metal to be annealed, but all metals require very careful watching, both when they are being pressed into form or pulled of pliers. By means instance, a piece of silver wire is properly annealed, it has no spring in it—it is as easy to mould into form as a piece of wax, and it will stay in the form into which it is put; but after a little pulling about the metal becomes harder, it retains its spring and has a tendency to resume its first form; above all if it is not annealed when it ought to be, and still worked at, it will split.

RING OF OLIVINE AND PEARL, SET WITH SMALL DIAMONDS.

GOLD LINK CHAIN AND PENDANT SET WITH CABOCHON EMERALDS.

A great deal may be done by using thick wire, not in the direction of small personal jewelry, but for handles of bowls or large buckles. The ornaments which afford the finest field for designers of wire-work jewelry are perhaps pendants, as here the designer is not limited by any consideration of shape or size as he is in the matter of brooches, earrings, rings, or bracelets. Pendants have been favorite forms of jewelry in all ages. In early times they were very largely in the form of amulets, and the Etruscans made beautiful bullæ of gold which often contained charms or were engraved with sacred quotations. In the sixteenth century the pendant reached its most ornamental epoch.

NECKLACE AND BROOCH OF GOLD, SET WITH TURQUOISES. DESIGNED AND EXECUTED BY AN ARTISTIC WOMAN.

I would advise any intending lady jeweler to begin by mastering the art of working in wire, and this alone will take her a long way. Very little plant is required for the work—a spirit-lamp, a gas-jet, a blow-pipe, several pincers and nippers, some thin iron wire for binding the silver together while being soldered, some blocks of charcoal, and a little solder and borax, are, indeed, all that are necessary to begin with. Practical experience in the use of the blow-pipe should, if possible, be acquired from some friend who already understands it.

The most effective and easily made work can be done in silver wire, but a beginner will do well to work out her designs in copper wire first. Gold wire is equally easy to manage, but the soldering requires more care.

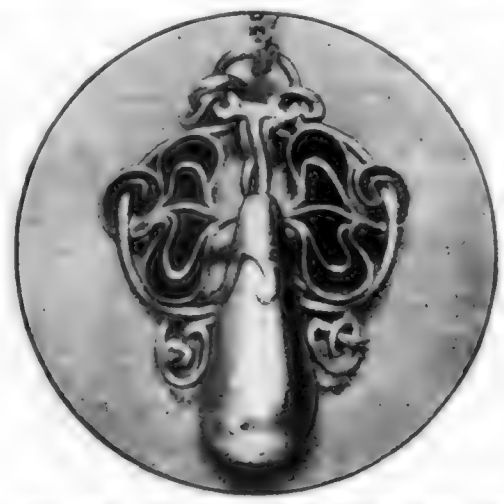
It is obvious that the addition of jewels or enamels to wire-work jewelry increases its decorative value very considerably, and fortunately it is not now necessary for a jeweler to cut his own jewels; they can easily be bought of any required size or color. The setting of small jewels is by no means difficult—a little flat band is made to fit the base of the stone and thinned at the top, which is then pressed close with the burnisher. The setting of diamonds or faceted stones in claws is a more difficult matter and one which no tyro should attempt. Enameling is an art which requires a considerable expenditure on furnaces and other necessaries; small dentists' furnaces *can* be used, but the work done in them is seldom satisfactory.

The easiest thing to make in wire is a necklace, and the simplest way to make a necklace is to get some beads as nearly as possible of the kind that is most admired, and run a wire through each bead, leaving a loop at each end; then a little supplementary link of silver, twisted into the same design, should be placed between each of the beads. It will soon be seen that very beautiful necklaces can be made in this way alone. The front part of the necklace can then be enlarged by means of a little pendant suspended from the centre links, and these again can be joined up as taste dictates with more beads and more links.

In clever hands a fine piece of work can be more easily made with silver wire and beautiful beads of some kind than in any other way. Certainly it would be well for any intending jeweler to begin with a necklace and then go on to pendants.

Although technical excellence is necessary, the ultimate value of a piece of work will depend upon its design and every jeweler should have her pocket-book or sketches always with her, in which to note down any chance arrangement of lines, dots or spirals which may suggest ideas to her.

Ancient peoples were also expert in the art of wire-working. At Troy and Mycenae the beautiful chains which have been discovered could not have been made unless wire-drawing had been well understood. At the same time, it is remarkable that very few actual specimens of draw-plates, as the instruments are called through which the wire has to be pulled to make it round or smaller than before, have been found. Wire-work can be found to-day among the Ashantees who make beautiful ornaments entirely of fine gold wire, appearing, at first sight, to be solid.



PENDANT OF ENAMEL, TWISTED GOLD AND A BAROQUE PEARL.

Editorial

THE result of the competition of "Beautiful Babies," as published in this issue cannot fail to interest and surprise the most casual reader. All of the photographs which were submitted are here shown with the exception of two, which were sent back because they had been forwarded with the expressed proviso of their speedy return (the negative being destroyed or lost), and one other which arrived in a damaged condition. It was necessary to remove the photographs from the mounts and in several instances to cut them down somewhat in order to get suitable proportions for grouping, thus rendering them unfit for returning. Two other photographs arrived too late for insertion.

The final decision, as published, is the result of a perfectly fair verdict from the jury selected for that purpose consisting of three artists, three editors and three business men, all of whom voted their independent opinions as the effect of conviction, unbiased by each other, and thereby achieved a perfectly just and impartial conclusion. No favoritism has been shown in any way, and although many of the other babies on the page received a number of votes, yet the majority ruled, and EDWIN A. RIPPSTEIN, of Hermann, Missouri, proved the choice of the greatest number, not only for beauty of face and expression, but for the natural attitude in which he is posed. The editorial mind would gladly send a prize to every one of them, for they look so dear and lovable, so distinctly invested with all of the qualities that make babies the prize-winners everywhere and through which they rule by "right divine," that to single out any one from such a charming array seems almost invidious, but the terms of the competition must be adhered to, and the announcement of the judges' decision is made accordingly. A handsome Al-Vista camera will be forwarded, therefore, to the mother of the beautiful baby boy whose picture adorns the left hand panel of the double page, with the thanks and congratulations of the PICTORIAL REVIEW.

If we were to attempt to publish all of the flattering things that are written and said each month about the PICTORIAL REVIEW patterns and premiums, we could easily fill up the book with nothing but testimonials. Not a day passes that we do not receive dozens of such letters from merchants who are our agents, and whose patrons testify to the reliability, the style and the perfection of our patterns; in many instances assuring us that they have thrown out all others in our favor. That is the sort of news that we like to hear. We know that we are offering the best patterns that are made, drawn by the very best fashion artists in the country, and graded and prepared for the trade by pattern experts. They represent the newest and most correct ideas in practical and beautiful fashions and, therefore, they appeal to every woman who desires to be well dressed herself and to have her children smartly frocked.

Our special representative expects to leave for Paris the middle of May to secure advance ideas of fashion for early Fall. We desire our readers to anticipate the efforts we are making in their behalf and to know that our show-rooms at 853 Broadway, New York City, are always open for them to call and see our latest importations and to note the pinned paper models of our patterns. This is equally true of our Paris house in the Rue Taitbout and any Americans who choose to call there while abroad may be assured of courteous treatment and a hearty welcome. We have unusual facilities for securing *le dernier cri* of fashion in that great fountain-head of *La Mode*, and in toilettes, wraps, blouses, furs, lingerie, negligées and every department of costume for women and children we are directly in touch with whatever is most chic, becoming and absolutely new.

Now, it is always a bad rule that does not work both ways, says the proverb. We are making such extraordinary efforts and such an unexampled outlay—for indeed no other fashion magazine in the country sends its representative to Paris twice a year to get the latest edicts of the vogue—that we have a right to expect the support and encouragement of our *clientèle*. But we want your support in a substantial way; we want you to send your dollar when your subscription is about to expire in order that there may be no lapse; we want you to recommend the PICTORIAL REVIEW to your friends so that they may send us in their subscriptions and thus widen our sphere of usefulness and your own profit; and we want you to understand that there is no limit to our editorial ambition, and that we intend, with your assistance, to achieve still greater things. Shall we not coöperate to accomplish a mutual benefit? Do not delay your renewal, but send it in at once.

The PICTORIAL REVIEW offers you more than any other magazine, newer fashions, better literary matter and more reliable information.

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HICKS DRESS SHIELDS are especially suitable for waists of light, dainty fabrics and for shirt-waists. The lightest ever made, yet they furnish perfect protection. Can be washed in hot water, ironed without injury and are extremely durable. Soft and pliable, chafing or heating is impossible. Made and guaranteed by the oldest and largest dress shield house in the world. CANFIELD RUBBER CO., 299 Mercer Street, N. Y.

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The Violet Turban

A Lesson in Millinery. IV.

By Maud Anderson

THIS beautiful turban requires in the making 8 bunches of violets, 10 yards of Malines, and 1 yard of crinoline or lining. The frame should be made first, always starting with the head-wire. Take a piece of wire 22 inches long and lap it until it measures 18 inches. Join in a circle, and tie with tie-wire. Cut 4 pieces of wire each 21 inches, these wires to be numbered respectively A, B, C, D.

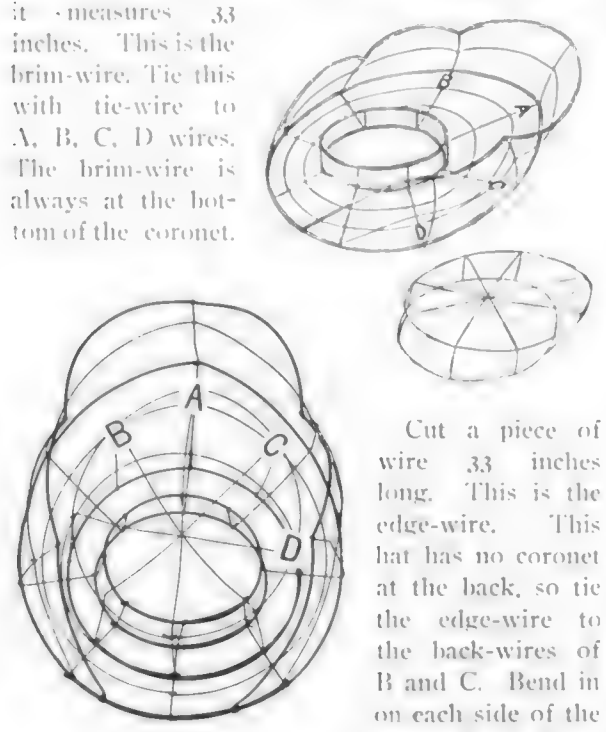
Wire A is the front wire. Measure 2¾ inches for the coronet. Bend and measure in 5 inches for the under-brim, 1½ inches for the height of the crown, 4¼ inches across the crown, 1½ inches down from the crown, and 2 inches for the back of the hat.

Wire B is the left side-front wire. Measure 3½ inches for the coronet. Bend and measure 3½ inches for the under-brim, 1½ inches for the height of the crown, 4¼ inches across the crown, 1½ inches down from the crown, and 2 inches for the back of the hat

Wire C is the right side-front wire, and measures the same as wire B.

Wire D is the side wire. Measure 3½ inches for the coronet, 2½ inches in for the under-brim, 1½ inches for the height of the crown, 4¼ inches across the crown, 1½ inches down from the crown, 2½ inches for the under-brim, and 3½ inches for the coronet. Then tie the 4 wires to the head-wire with tie-wire, having each wire in its right place and an equal distance apart.

Cut a piece of wire 37 inches and lap it until it measures 33 inches. This is the brim-wire. Tie this with tie-wire to A, B, C, D wires. The brim-wire is always at the bottom of the coronet.



PROGRESS OF MAKING FROM FRAME TO HAT.

Cut a piece of wire 33 inches long. This is the edge-wire. This hat has no coronet at the back, so tie the edge-wire to the back-wires of B and C. Bend in on each side of the wires B, C, D to form the dents on the sides.

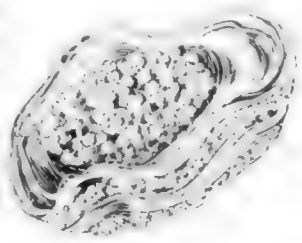
Cut a piece of wire 29½ inches and tie this with tie-wire in the middle of the coronet. This is called a brace-wire. Put 2 more brace-wires on the under-brim and measure 17 inches for the top of the crown. Lap until it measures 14½ inches and tie it with tie-wire to the top of the crown to make it good and firm.

This hat has a separate crown which is made as follows: Take a piece of wire 25 inches in length, lap it in a circle until it measures 22 inches; this is the base of the crown. Cut 4 pieces of wire 12¾ inches in length and designate them as A, B, C, D.

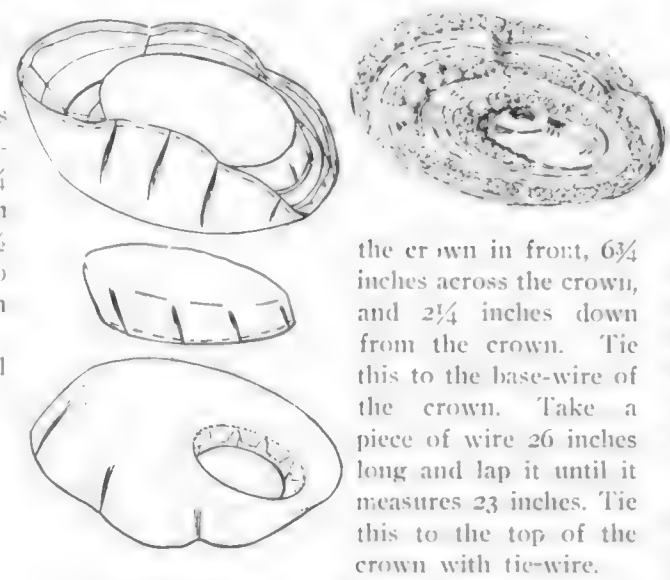
The front wire, A, measure 2¾ inches for the height of the crown, 8 inches across the crown, and 2 inches down from the crown. Tie this to the base-wire of the crown. This is the front wire, the highest part being set to the front.

Wire B is the left side-front wire of the crown. Measure 2½ inches for the height of the crown in front, 7 inches across the crown, and 2 inches down from the crown at the back. Tie this to the base-wire.

Wire C is the right side-front wire, and measures the same as wire B.



Wire D is the side wire. Measure 2¼ inches for the height of the crown in front, 6¾ inches across the crown, and 2¼ inches down from the crown. Tie this to the base-wire of the crown. Take a piece of wire 26 inches long and lap it until it measures 23 inches. Tie this to the top of the crown with tie-wire.



Cover the frame and crown smoothly with crinoline or some sort of lining. Cut the 10 yards of Malines in half, making 20 yards of it, and fold this quantity in 2 tucks. Bind the edge wire with a strip of Malines.

Sew one violet at a time around the edge-wire and place a strip of Malines under the violets. Continue doing this until the outside of the hat is all covered, first a row of violets and then a row of Malines.

The inside facing is all rows of Malines; sew around until it is all filled in. When this is done the outside and inside of the hat is finished. The crown is made entirely of violets. Sew each violet close to the next one until the crown is solid with violets. Leaves are also very pretty for the crown, and should be sewed just the same way as the violets, one leaf at a time.

Sew the crown to the hat and be sure to have the wires A, B, C, D of the crown on A, B, C, D of frame. The trimming of the hat is very simple, and consists in merely sewing a large bunch of violets to the left side-wire B. Line the hat with a strip of silk, and the hat is finished. Run a casing with a bit of baby ribbon in this lining strip and draw it up.

The cost of making this hat, if you are your own milliner, would be $4.00. If made to order it would be $6.00. Mailed complete from the PICTORIAL REVIEW Office, 853 Broadway, New York City.

THE FINISHED TURBAN AS WORN.

Ribbon in every shade is a marked feature as a scheme of decoration on the season's millinery. Quillings, bows, and feather effects composed of artistically colored ribbon constitute many of the Summer printemps.

Flower toques continue in favor, especially those made of dark violets, roses, or lilacs, with bunches of contrasting flowers one side; the shape is almost always of the "torpedo" genre, and the best results are obtained when the toque is covered lightly with chiffon before the flowers are laid on.

Almost more important than hats are veils. The most charming toque may easily be spoiled by the introduction of an unbecoming or unsuitable veil, and how difficult it is to find a spotted net which is at one and the same time becoming and within the reach of ordinary purses!

The Cover Design

June, the month of roses, is here, and our cover-page illustrates a design strikingly appropriate. A gown of smart cut is shown, suitable for the days of late Spring and early Summer. It is developed in chartreuse-green glacé taffetas, and the piquant coat is a model straight from Paris. The suspender straps that cross and fasten on the girdle, give a distinctive and original touch, and the modish elbow sleeve is finished with frills of Russian lace. The neck finish is lovely, giving the effect of a fancy collar of white pongee, with a finish of hand stitching and narrow braid.

The skirt shows the fashionable silhouette, very close-fitting about the hips, and falling in ample and graceful fullness at the foot. The fullness is produced by the use of box-plaits, which are formed below the hip and are brought up on the yoke. Pinned Paper Patterns of this costume can be obtained, in stock sizes, at $2.00 each for the coat and skirt. If cut to special measure, 50 cents additional is required for each garment. Any one ordering this pretty costume may be positively assured that the gown will be distinctively *chic* because it represents the best and newest ideas of the Spring fashions.

Is Sweeping Unsanitary?

A Question for Housewives

By J. L. D.

DOWN through the ages has come to us an inheritance of back-breaking sweeping. Commencing back in the times when the rough-hewn floor was covered with sand, through the period when planed boards were used, and later when the home-woven rag carpet was substituted, from that period of primitive things we have come to this present day when rugs of heavy velvet—the Axminsters, the Wiltons, and the Oriental, richly-hued rugs abound.

While there has been much advancement in the texture of carpets, a wonderful stride from the rag carpet of our grandmothers to the soft, heavy, rich velvets of to-day,—there has also been a corresponding stride in the methods of caring for the carpets.

Brooms were made for modern floors, and in the early days of the rough-hewn board, the days when the floors were sanded, a coarse broom was most appropriate. Coming on to the day of the rag carpet a finer broom was used to sweep the sand out of the carpet, tracked in from the other rooms with sanded floors, or from out-of-doors, but there comes a time in the evolution of housekeeping when the broom fails to do its part, when indeed it is superseded by better methods of cleansing and by an implement which not only cleanses but also prevents the tearing to pieces of the finely woven carpet.

Cleanliness is best secured, not by forcible measures, but by gently and evenly and persistently picking up the dirt, and not by throwing it into the air as we do with a broom, which simply stirs the dirt and the dust into motion to lie elsewhere.

No one would say for an instant that a muddy pool of water, in which the mud had settled to the bottom, was cleansed by stirring up the mud from the bottom, for the last condition would be worse than the first. So in sweeping a room with a broom, stirring up the dirt from the floor to fill the atmosphere with dust, sand and debris is not cleaning a room. It is simply stirring it up, for that is what you do with the ordinary broom.

If cleanliness is to be desired, the proper way to go at it is to go over the room thoroughly with a carpet-sweeper, which will pick up and secrete within itself every particle of dust and dirt that is on the carpet. This method of sweeping not only saves the carpet, but saves backs and arms. The old way of sweeping was by the unlimited expenditure of energy, which might have been converted to better purposes. The new way of sweeping is by the expenditure of the least possible energy, with the greatest possible resulting cleanliness.

UNHYGIENIC CONDITIONS.

Besides the feature of perfect cleanliness there is also another point to be considered in this matter and that is the question of health. Sweeping is not a sanitary and hygienic measure. It is a well-known fact that dust is a carrier of disease. It is a vehicle for transporting it from one person to another, for the deadly germs and the poisonous bacilli can not travel unless they have some means of being carried. They must be blown about with particles of dust in which they are lodged.

Every town in this country is interested in the anti-tuberculosis crusade. The spread of the "great white plague" has become a menace to our national existence, for whatever affects the life of the individual affects the life of the nation. A number of cities have established tents for the treatment of it, and others have established different measures for the prevention, but if every householder would realize that if each home and each family became an active member of the society for the prevention of tuberculosis in their own town, there would be no need for municipal or national action.

In an imbecile asylum in a neighboring state, in order to determine the mental capacity of an applicant for admission, whether that applicant be feeble-minded or normal-minded, whether the mentality be normal or subnormal, he is taken down to the cellar where he is confronted with a barrel of water running into a tub through a faucet. The tub is full. The candidate is asked to stop the water from running on the floor. If the candidate be feeble-minded, or in other words a fool, he begins to dip out of the tub with the dipper, which is there. If he has sense, he turns the water off at the faucet, and this story applies to the measures which are being taken for the prevention of tuberculosis.

If we are right-minded, we will stop the growth of tuberculosis at the tap. Each home will be a home for the prevention of tuberculosis, and there will be no need of dipping out of the tub of the municipality to stop the overflow there.

THE DANGER TO STREET-SWEEPERS.

An evidence of the frightful danger from tuberculosis is gained in a recent article in the New York *Medical Journal*, on "The Epidemic of Tuberculosis," among the street sweepers of New York City, by Dr. Knopf, who stands at the head of the physicians in this country that have made a study of that subject. He says that one-fifth of the street-sweeping force of New York City has contracted tuberculosis. The statement goes on to say that, "When we consider that every employee in the street-cleaning department must be carefully examined and found to be in perfect health before entering the service, when we further consider that street-sweeping is an out-of-door occupation and that among the European cities street-sweepers show the smallest mortality among the laboring population, the medical profession may well ask why conditions are so different in New York City."

The great danger to these men lies in the fact that the constant inhalation of all kinds of dust and the subsequent irritation of the pulmonary surfaces and also of the nose, throat and mouth makes the lodgment of the germ much more easy.

In the home, the stirring-up of the dust in the room with a broom simply puts into circulation the germs of tuberculosis and other infectious diseases. It is always well to remember that any bacilli or any germ needs heat and moisture in order to grow. The dust-laden atmosphere irritates the mucous membrane lining of the nose, throat and mouth so as to make it a proper vehicle for the transmission of these germs. It also serves to give them lodgment in these parts.

While there is no wish to scare people or to cry, wolf, wolf, when there is no wolf, yet the condition that exists to-day with regard to sweeping in the home is sufficiently dangerous to make a strenuous warning an absolute kindness to any housekeeper. The condition is grave enough, for the life, the health and the happiness of your family is at stake.

You may sterilize your walls. You may fumigate the rooms; but hidden away in the carpet are germs which will survive either fumigation or sterilization. The only safe way is to pick them up with a carpet-sweeper and burn them. When incineration is complete the danger is over, and not before.

A Comparison of the Easy, Sanitary Method of Sweeping and the Tiresome, Nerve Racking Unhealthy Method

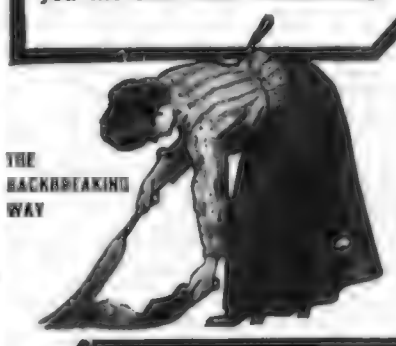
The use of the corn broom means sore hands, lame back, clouds of dust, injury to furniture, draperies and curtains; menace to the health of the entire family (as dust is a carrier of disease), injury to fine carpets and rugs, want of thoroughness; is an expensive way to sweep, from every standpoint, consumes time and energies that should be used for pleasanter duties, makes sweeping a positive drudgery. ¶ The use of

BISSELL'S
"CYCO" BEARING
SWEEPER

means easy, thorough sweeping; the confining of all the dust and dangerous germs within the pan receptacles, the discarding of the dust pan, the back-breaking comparion of the corn broom; the brightening and preserving of your carpets, sweeping done in one-quarter of the time with 95% less effort, the thorough cleansing of your carpets as it cannot be done by the corn broom, and finally a great economy, as a *Bissell* lasts longer than fifty corn brooms. Don't sacrifice so much comfort and convenience when it can be purchased so cheaply. **Price $2.50 to $4.00.**

Special Offer

If you buy a **Bissell's "Cyco" Bearing** Carpet Sweeper from your dealer between now and June 25, 1905, **we will send you free of charge a handsome Morocco leather card case** without any printing on it whatever. Have your dealer fill out this coupon, send it in to us and **we will send you the card case immediately.**



Bissell Carpet Sweeper Co.
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Gentlemen: This certifies that

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Tid-Bits of Fun and Nonsense

"Laugh and the World Laughs with You"

Couldn't Understand It

Mike had only been in America a few days and had looked around for work in vain. Standing before the window of a book-store he saw the sign.

"Dickens works here all week for $3.00."

Mike scratched his head and said: "Begorra, this man Dickens must be hard up to work here all week for $3.00!"

He Could Play It

Two Irishmen were walking through the Jewish quarter of Frankfort-on-the-Main in the "Juden-Strasse," when they observed a Hebrew sign for "Kosher Meat."

"Can you read that, Mulcahey?" asked O'Flaherty.

"I can read it!" replied O'Flaherty, "but I think if I had my flute along I could play it."

She Might Have Won

George Ade tells an amusing story that when walking through the gambling rooms of the Casino at Monte Carlo, he saw among the rows of gamblers and those looking on at each table a young lady and man and a boy whom he recognized as Americans by their dress. The woman said,

"I am going to try my luck and shall risk 5 francs, putting them on my age," and straightway placed the money on number 18.

"Rien ne va plus!" said the croupier's monotonous voice, and the white ball whizzed around to fall into number 28.

"Heavens—I have lost!" she cried. "Eighteen was an unlucky number!"

"Well, why didn't you put it on your right age and you would have won!" remarked the young boy, who was her brother.

* * *

Mistress (about to engage a cook) "What is your name?" Applicant "Well, mum, in me lasht place they called me Pianola." Mistress—"What a strange name; why did they call you that?" Applicant—"Becuz Oi had such an attachment for the piano."

* * *

The Deliberate Man (obstructing the thoroughfare while conversing with a friend): By the way——

Impetuous Yarkee (in a hurry): Buy the whole road, if you like, but kindly let me pass.

Mrs. Benham—"I wonder what people will wear in heaven?"

Benham—"I suppose you will want the most expensive things, the same as here on earth."

Mrs. Benham—"That needn't worry you; you won't be there to pay for them."—*Brooklyn Life.*

Saved His Life

A rather good story is told of an Englishman who had occasion for a doctor while staying in Pekin. "Sing Loo, gleatest doctor," said his servant; "he savee my lifee once." "Really?" queried the Englishman. "Yes, me tellible awful," was the reply. "Me callee in another doctor. He givee me some medicine; me velly, velly bad. Me callee in another doctor. He come and givee me more medicine, make very velly, velly badder. Me callee in Sing Loo. He no come. He savee my life."

* * *

"Were you well off before you were married?"

"Yes, but I didn't realize it."

* * *

A lady was reading to her young son the story of a little fellow whose father died, after which he set himself to work to assist in supporting his mother. When she had finished the story she said: "Now, Tommy, if pa were to die wouldn't you work to keep your mamma?" "Why, no," said the little chap, not relishing the idea of work. "What for? Ain't we got a good house to live in?" "Oh, yes, my dear," said the mother, "but we can't eat the house, you know." "Well, ain't we got plenty of things in the pantry?" continued the young hopeful. "Certainly, dear," replied the mother; "but they would not last long, and what then?" "Well, ma," said the young incorrigible, after thinking a moment, "wouldn't there be enough to last until you got another husband?"

Nurse: "Do you know, Master Dick, if you're so naughty I shall buy a great big stick and thrash you?"

Dick (eagerly): "And may I have it to play with when you're not using it?"

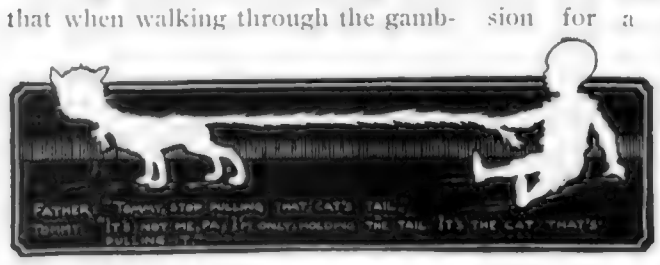
* * *

Tiresome Stranger (joining a man at his table in a restaurant): You don't mind me sitting at your table, do you?

First Man (gushingly): Not in the *least*—I'll go to another.

* * *

First man: I don't wrap my insults up.



Grumpy Landowner: "Now, then! What do you want here? Don't you see the notice on the board?"

Little Emily: "Yes, sir; but it had Private on it, so we didn't like to look!"

Second Man: I do—in transparent paper.

* * *

"If you are trying to excuse something inexcusable, one excuse is as good as another."

* * *

Luxuriant Poet (introducing himself to a surly Editor): My father was a humorist, sir.

Surly Editor: I do not doubt it.

* * *

Old Lady (at door of a compartment already holding sixteen passengers): Is this train goin' ter 'Ammersmith?

Squashed Cynic: No, madam, to Heaven.

* * *

Shop Assistant (trying to be funny to a customer who has bought one cigarette): Shall I put it in paper for you, sir?

Customer: Thank you, someone has done that already.

Baby Versus Bird

Little Bobby was inspecting the new baby for the first time, and his dictum was as follows:

"I s'pose it's nice enough—what there is of it; but I'm sorry it ain't a parrot."

She: "What a rider! I wonder anyone trusts him with a horse."

He: "They don't; he has to deposit the price before they allow him to mount."

The Mischievous Puppy

He chases all the chickens and he hunts the neighbors' cats;
He gnaws the boots and slippers and he tears the wooly mats;
He damaged Aunt Maria and he tore Aunt Mary's sleeve;
The butler's given notice and the cook is going to leave—
Cause why?—
Cause o' Tim:
There never was a puppy half so mischievous as him.

Kitchen Step-savers

To Obviate Waste in a Household

Why should anyone make **noodles for soup,** when they are to be had so cheaply and in such excellent quality at the best grocers? However, the following, from a cooking school graduate's book, is offered: Mix one egg and half a cupful of flour, adding a little salt. Work the dough with a spoon first and afterwards with the hands, until it is smooth and waxy. Roll it on a floured board, or, better still, on a marble, until it is paper thin, then roll up and cut through with a thin, sharp knife. Let the strips dry on the board for an hour or more, then drop them carefully into boiling water for half an hour. Drain and serve.

* * *

It frequently happens that a chicken or turkey will appear **tough and unpromising,** but no matter how hopeless a fowl may seem, roast it first to give the meat a flavor. This must be done slowly and with careful basting at frequent intervals. When it is nicely colored, split down the back and lay it flat in a covered ham boiler. Pour in all the gravy from the roasting pan and rinse the same well with an equal quantity of hot water. Add a liberal helping of canned tomatoes to the gravy and dot the surface of the fowl here and there with tiny bits of onion. When these have become roasted, dredge with flour and keep up the basting through three or four hours of simmering. A fowl thus prepared will keep a week, and while it will prove delicious if served cold, does not betray the least "warmed-over" taste when heated through. It should be kept covered and allowed to remain in the pot in which it was cooked without being removed from the gravy, to which a little hot water may be added when required.

* * *

Left-overs of meat are a serious problem in some households, and it is well to knew that an **"odd and end loaf"** uses them up in a rather more agreeable fashion than hash. All kinds of cold meat may be chopped up together, care being taken to remove gristle. Beat cold mashed potatoes (in the proportion of one-half cup to three times the quantity of meat) with two eggs, moisten with nice beef stock and "bind" with bread crumbs. Have ready two or three hard-boiled eggs, cut in half lengthwise, and bury them in the loaf as a "surprise." Bake the loaf from one to three-quarters of an hour, basting at intervals with beef stock.

* * *

A word to the wise cook is all that is necessary, and to serve with a roast of lamb instead of, or in addition to the orthodox green peas, **fried cauliflower** is good. Use cold cauliflower left over from yesterday's dinner and separate it into florets. Sauté a few pieces at a time in a little olive oil, or, if oil is disliked, in butter. Season with salt and pepper, and pour over when in the dish a little melted butter and Parmesan cheese.

* * *

A salad that is most appetizing may be made of **cold Lima beans.** Season highly with pepper and salt, and just before serving, stir in a dressing made of two tablespoonfuls each of flour and butter, a teaspoonful of vinegar and a teaspoonful of mustard.

* * *

Another easily prepared salad is made by combining **cucumbers and leeks.** Cut the leeks in very thin slices and chill both cucumbers and leeks before pouring over them a French dressing made in the proportion of a salt spoonful of pepper, one-half teaspoonful of salt, six tablespoonfuls of olive oil and one tablespoonful of lemon juice or vinegar. The rule is equal parts, but if a strong onion taste is disliked, use a smaller quantity of leeks.

* * *

It should be known that by the addition of a tablespoonful of **ammonia to a pailful of water** is about the proper amount to soften water for laundry or bathing purposes. Where soft, clean rain-water can be obtained the use of ammonia becomes superfluous, providing there is an abundance of good soap on hand.

* * *

For supper, the children are very fond of oat wafers with a glass of milk. The **rule for oat wafers** is: Mix one-half cup of rolled oats, half a cup of flour, a tablespoonful of sugar, and a little salt. Work into the mixture, with the tips of the fingers, a tablespoonful and a half of butter, and add enough hot water to hold the materials together. Lay on a floured board and pat and roll out as thin as possible. Cut into oblong strips with a thin knife, and bake to a delicate brown in a slow oven.

* * *

To make a cream of salmon soup from **left-over boiled salmon** or the contents of a small can, remove all the oil, skin and bones, turn it into a saucepan with a tablespoonful of butter and let it become very hot. Then turn in one quart of milk with a little flour to thicken it, stir smooth, add two tablespoonfuls of salt and a saltspoonful of pepper, and when it begins to boil remove from the fire, strain, add a little chopped parsley and serve.

* * *

If your kitchen garden gives you a surplus of peas a professional canner's receipt is the following: **To can peas,** gather them on a dry day, shell them carefully, and pick them over to ensure their all being sound and perfect, and as even in size as possible. Put them on in a pan with a spray of mint, as if you were going to boil them, bring the water sharply to the boil; then pour off the water, rinse the peas in fresh cold water, and dry well in a clean cloth. Now put them in the bottles with a little mint in each, shaking them gently together to settle them nicely; then pour salted boiling water over them and cover down, standing these bottles in a large kettle of water, which must not reach above an inch from the rim of the bottle mouths, and boil for one and a half hours, when you lift the kettle from the fire, allowing them to get perfectly cold before you touch them. Now lift them out carefully, wipe the bottles, screw down the lids as tightly as you can get them and store in a dry place.

* * *

A favorite cake for the Buster Browns and nice for the **children's supper** is made as follows: Beat two eggs, a third of a cup of butter and two-thirds of a cup of sugar thoroughly together, preferably with egg beater; add a third of a cup of flour, a heaping teaspoonful of baking powder, and lastly three tablespoonfuls of milk. Bake in a quick oven for fifteen minutes. When cold, split and spread thickly with raspberry jam with a layer of white icing over it. Treat the top in the same manner.

* * *

Russian tarts is a good way to utilize **left-over puff paste.** Roll out and cut into three-inch squares and into rounds an inch and a half in diameter, an equal number of each. Wet the corners of the squares and fold to the centre. Cut three small round holes in the round pieces; bake, and when cold, place a bit of orange marmalade on the squares and cover with the perforated discs.

* * *

When you have raisins left from making your fruit cake, use them in preparing **a raisin-pie** in this manner: Boil a cupful of seeded raisins for an hour and a quarter in sufficient water so that at the end of that time there be juice enough to allow a scant cupful of sugar and a tablespoonful of flour stirred in. The flour should be thoroughly mixed with the sugar before being added. Flavor with the juice of one lemon.

PRACTICAL GARMENT-CUTTING

June is the month when the graduates flourish—therefore let us consider them. And by the way, there are graduates and graduates, of all sorts, conditions and nationalities, but a school where a woman may graduate as a dressmaker and command the highest prices for her work is worth knowing about. The school for practical garment-cutting in New York has been established by the American Fashion Company for some time past, but this Spring they have determined to enlarge their scope and have opened a branch school in Chicago, where a special course in designing and cutting and fitting is taught, enabling the graduate to become an expert dressmaker and to make up the most intricate and beautiful creations, commanding the highest prices. In perfect garment-cutting the law of cause and effect must be observed, and this is taught at these headquarters, where to every student who takes a full course of instruction, whether a beginner or a practical cutter, a diploma will be awarded, and if one wishes to frame it to show her authority for posing as an expert in that especial line—having become a graduate in designing, cutting and fitting—she has this credential to offer. The cost for teaching the system is $20.00, and this outlay would be returned in value many times over. Inquire for further particulars if you are interested.

Ladies' Waists and Skirts

Patterns in the sizes quoted can be obtained from The Pictorial Review Co., and all its agents. : : :

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No. 1330. Ladies' Fancy Waist. Cut in sizes from 32 to 40 inches bust measure. Price 15 cents.

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No. 1384. Ladies' Surplice Shirt-waist. Cut in sizes from 32 to 40 inches bust measure. Price 15 cents.

No. 1394. Ladies' Shirt-waist. Cut in sizes from 32 to 40 inches bust measure. Price 10 cents.

No. 1359. Ladies' [illegible] Waist. Cut in sizes [illegible] to 40 inches bust measure. Price [illegible]

No. [illegible]. Ladies' Shirt-[illegible]. Cut in sizes from 32 to [illegible] inches bust measure. Price [illegible]

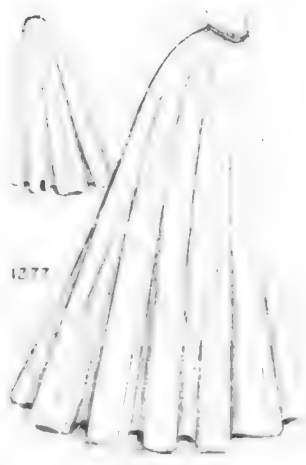
No. 1287. Ladies' Shirt-waist. Cut in sizes from 32 to 42 inches bust measure. Price 15 cents.

No. 1387. Ladies' Surplice Waist. Cut in sizes from 32 to 38 inches bust measure. Price 15 cents.

No. 1255. Ladies' Waist. Cut in sizes from 32 to 38 inches bust measure Price 15 cents.

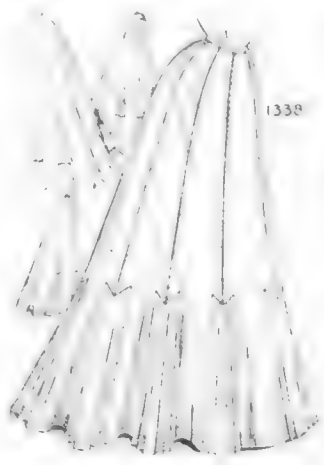
No. 1343. Ladies' Waist. Cut in sizes from 32 to 40 inches bust measure. Price 15 cents.

No. 1329. Ladies' W[illegible] in high or low neck [illegible] Cut in sizes from 32 to [illegible] inches bust measure Price [illegible]

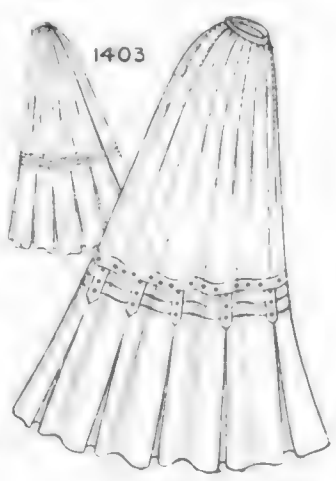


No. [illegible]. Ladies' [illegible] Skirt, [illegible] sections [illegible] Cut in sizes [illegible] inches waist measure. Price [illegible]

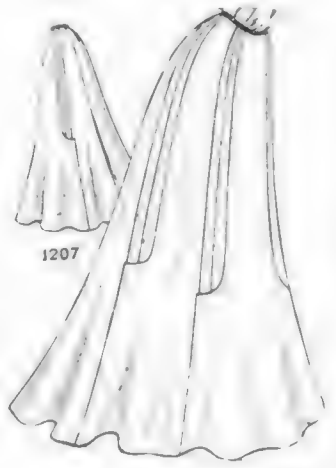
No. 1283. Ladies' Skirt, [illegible] pleated sections [illegible] the Knee. Cut in sizes [illegible] inches waist measure. Price [illegible]



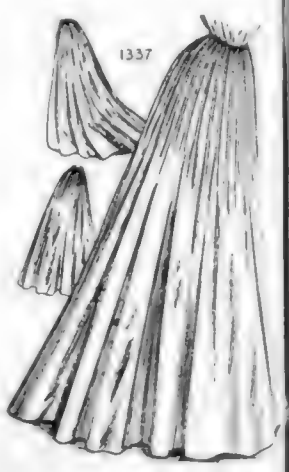
No. 1338. Ladies' Seven-gored Skirt. Cut in sizes 22 to 30 inches waist measure. Price 15 cents.



No. 1403. Ladies' Six-gored Skirt with Flounce. Cut in sizes from 22 to 28 inches waist measure. Price 15 cents.

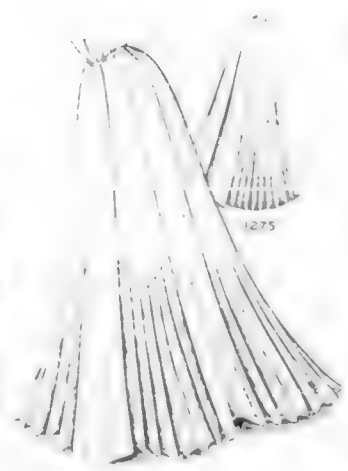


No. 1207. Ladies' Five-gored Skirt. Cut in sizes from 22 to 30 inches waist measure. Price 15 cents.

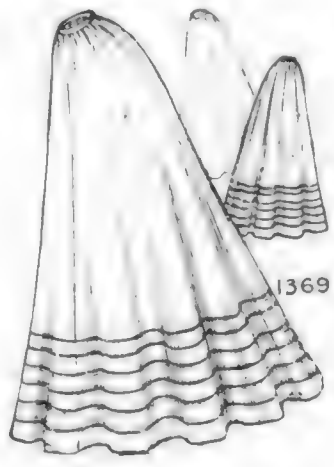


No. 1337. Ladies' One-pie[illegible] in Round and Sweep Leng[illegible] in sizes from 22 to 28 inch[illegible] measure. Price 15

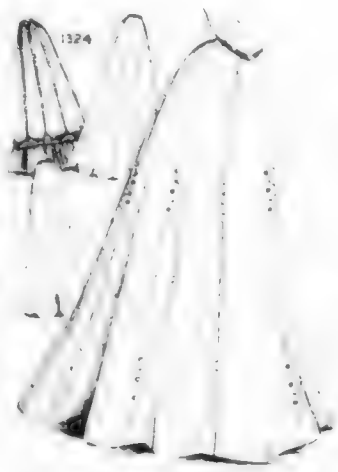
No. 1365. Ladies' Five-gored Skirt with [illegible] from 22 [illegible] waist measure. Price [illegible]



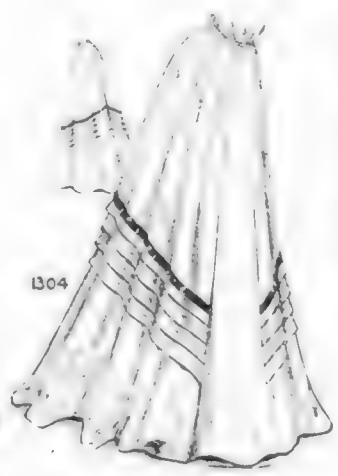
No. 1275. Ladies' Nine-gored Skirt. Cut in sizes from 22 to 30 [illegible] waist measure. Price 15 cents.



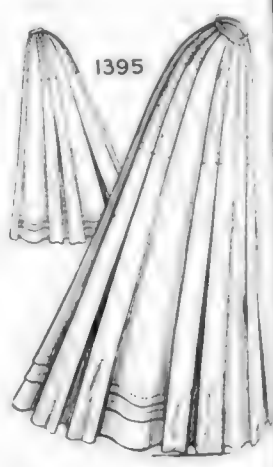
No. 1369. Ladies' Two-piece Circular Skirt. Cut in sizes from 22 to 28 inches waist measure. Price 15 cents.



No. 1324. Ladies' Eight-gored Habit Back Skirt. Cut in sizes from 22 to 30 inches waist measure. Price 15 cents.



No. 1304. Ladies' Directoire Skirt. Cut in sizes from 22 to 30 inches waist measure. Price 15 cents.



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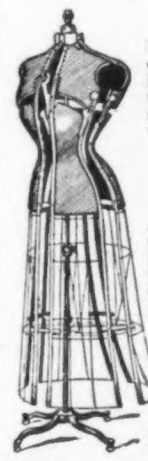

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No. 10. "White Maman Cochet." Identical with its parent, Maman Cochet, the queen of all pink garden Roses, except in color of flower, which is snow-white, sometimes faintly tinged with the faintest suggestion of a pale blush.

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10 Carnation Plants

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Carnations are the delight of everyone who has an eye for the beautiful in flowers. Whether for personal adornment or to decorate the home they are unsurpassed in their charming appearance. Being unrivaled in their delicately rich and refreshing fragrance, unequaled for brilliancy, richness and diversity of colors, unapproached for daintiness and beauty of outline, it is not to be wondered at that next to the Rose they have become the favorite flower among all classes. The collection we offer contains a fine variety of these exquisite plants. If the plants of this collection were bought singly they would cost the purchaser not less than one dollar.

This illustration shows the beauty and luxuriousness of the "Climbing Clotilde Soupert."

10 Different Colors, as follows:

One "Mrs. Lawson," as described below, one snow White, one rich Scarlet, one deep Red, one bright clear Pink, one beautiful Striped, one delicate Light Pink, one Ivory White, one Creamy White, one brilliant Crimson Scarlet.

"Mrs. Thomas W. Lawson," the Celebrated $30.000 Carnation. This famous and much advertised Carnation is so well known that it is hardly necessary to describe it. This variety has created a sensation on account of its wonderful size and beautiful color—dark cerise pink, lighting up beautifully.

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Few, if any other class of plants have been so much improved of late years as the Chrysanthemum. So much has been done in this direction that to-day the Chrysanthemum rivals the Rose in popularity, well grown flowers bringing nearly double the price of good Roses in the cut-flower market. The interest taken each autumn in the Chrysanthemum shows of every city shows the hold this flower has on the hearts of the people. Beautiful, profuse, easily grown, and a superb pot plant for room decoration. No other flower need hope to compete with it in the season.

The collection here offered is made up of large, **double-flowering** Japanese Chrysanthemums, the direct offshoots of famous **prize-winning** varieties. This collection embraces all colors known to the Chrysanthemum family, and all shapes and forms, as incurved, recurved, twisted, whorled, ostrich plumes, etc., also early and late bloomers. Well-rooted plants and are sure to grow.

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"Princess of Wales" Violet

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"Hibiscus." Large growing tropical shrubs with very glossy foliage. Can be grown in tubs and kept for years.

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